T. Goudriaan & J. A. Schoterman, *editors*

The Kubjikā Upaniṣad

EGBERT FORSTEN

The Kubjikā Upaniṣad

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The Kubjikā Upaniṣad

Edited with a translation, introduction,

notes and appendices by

Teun Goudriaan & Jan A. Schoterman†

EGBERT FORSTEN · GRONINGEN

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PREFACE

The edition and study of the Kubjikā Upaniṣad was planned by my colleague Dr Jan Schoterman. He had been working on it for some time, when untimely death snatched him away on June 29, 1989. While looking through his documents, I became impressed by the originality of the Upaniṣad as a combination of Vedic and Tantric traditions, but also by the meticulous attention with which Jan had collated the manuscript sources, established a critical text, and collected a great number of Vedic and other parallels. I therefore took upon me to finish the project by adding an annotated translation (making use in many cases of Jan's notes) and an introduction. I also redacted the critical notes to the text and added Appendixes 1, 2 and 4. Appendix 3 is Jan's work.

In the meantime, Jan's general survey of the Kubjikā Upaniṣad has been published by SUNY Press from Albany, U.S.A. (see the Bibliography: Schoterman 1992). The following Introduction is partly modelled after it, and largely based on data collected by Jan; it endorses the conclusions reached by him.

The manuscript was prepared for publication by Rob Adriaensen. Harunaga Isaacson corrected the English and very kindly supplied a number of most sensible suggestions for improvement of details of the translation. On the organizational level, Hans Bakker has given invaluable assistance.

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Utrecht, June 29, 1992 — Teun Goudriaan

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ABBREVIATIONS

AKAV	Aṣṭāviṃśatikarmārcanavidhi, ms Nat. Arch. Nepal 1–1130/ś. 45
AŚikhUp	Atharvavedaśikhā Upaniṣad
Ath	Atharvaveda-saṃhitā (Śaunaka recension)
AthPaip	Atharvaveda-saṃhitā (Paippalāda recension)
AthPar	Atharvaveda-pariśiṣṭa
BĀUp	Bṛhad-āraṇyaka Upaniṣad
BhāUp	Bhāvanā Upaniṣad
BraUp	Brahmavidyā Upaniṣad
ChUp	Chāndogya Upaniṣad
GBr	Gopatha-brāhmaṇa
HUp	Haṃsa Upaniṣad
KMT	Kubjikāmatatantra (Kulālikāmnāya)
KuUp	Kubjikā Upaniṣad
PraMabh	Prakārāntara-Mantrābhidhāna
RV	Ṛgveda-saṃhitā
ṢSS	Ṣaṭsāhasra-saṃhitā
ŚvetUp	Śvetāśvatara Upaniṣad
Up	Upaniṣad
ms(s)	manuscript(s)
om.	omitted in
rep.	repeated in
A	ms 1–1696/929–338, microfilm, Nat. Archives Kathmandu
B	ms H–1871, microfilm, Nat. Archives Kathmandu
C	ms E–7329, microfilm, Nat. Archives Kathmandu
A_1, B_1	corrections in mss A and B

Introduction

1 The *Kubjikā Upaniṣad* and the 'Atharvanic Upaniṣads'

Modern authorities on Indian literary history generally agree that the younger, overwhelmingly metrical and often sectarian Upaniṣads all belong to the Atharvaveda, or at least are ascribed to the tradition beginning with that fourth Vedic Saṃhitā. Thus, Weber (1876, 170), 'Die Atharvan-Upanishad dagegen reichen bis in die Purāṇazeit hinab und treten in ihren Endpunkten direct für sectarische Zwecke in die Schranken.' Similarly Deussen (1921, 531), who adds a general characteristic of this great mass of younger Upaniṣads: '. . . sind die Atharvaveda-Upanishad's. . . der Ausdruck der Anschauungen mannigfacher neuvedantischer, mystischer, asketischer und sektarischer Gemeinschaften. . . '

The reason for the inclusion of these later Upaniṣads in the Atharvavedic corpus is not, says Deussen (1921, 532) that they have a special relation to it on the ground of their contents, but that the fourth Veda, often considered to be of doubtful status when compared with the other three Saṃhitās, did not or could not guard its literary heritage against newcomers. A similar opinion had been expressed by Winternitz (1908, 206), although his suggestion that 'Atharvavedic' is equal in value to 'not orthodox-brahmanical' is misleading. It is generally true that the relation between the Atharvanic Upaniṣads and the *Atharvaveda Saṃhitā* is purely theoretical (except perhaps for the relatively frequent mentioning of typically Atharvanic *ṛṣis*), with the exception of the *Cūlikā Upaniṣad*, as noted by Bloomfield (1899, 19). As we shall soon see, the *Kubjikā Upaniṣad* forms another exception.

According to a different view which has to be associated with South India, not all younger Upaniṣads belong to the Atharvaveda. In a Telugu edition, dated 1883, of the 108 Upaniṣads mentioned by title in the *Muktikā Upaniṣad*, only 31 are ascribed to the Atharvaveda; 32 are connected with the Black Yajurveda, 16 with the Sāmaveda and 10 with the Ṛgveda.[1] In Deussen's opinion, this division is made in an entirely haphazard way, and it is indeed not maintained in the Bombay edition of the 108 Upaniṣads by Tukārām Tātiā (1895–96). Thus, the *Haṃsa Upaniṣad* is there reckoned to the Atharvaveda (earlier to the White Yajurveda). It seems that the *śānti* or blessing given at the beginning of an Upaniṣad has traditionally served as a criterion for judging an Upaniṣad as Atharvanic; the typically Atharvanic *śānti* would be *bhadraṃ karṇebhiḥ śṛṇuyāma devāḥ* etc. (Shende 1952, 226). Applying

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1 Deussen 1921, 534; a list of the 108 Upaniṣads appears on p. 532.

this criterion to the 108 Upaniṣads edited by Tātiā and published in Bombay, Shende arrived at a number of 40 Atharvanic Upaniṣads; but, as Shende himself noted, the *śāntis* sometimes are not in accordance with the colophons which makes the criterion unreliable. In the *Kubjikā Upaniṣad*, no trace of this—or of any other—*śānti* is found.

The list of 108 Upaniṣads of the *Muktikā Upaniṣad* is, of course, by no means complete. Nor is it the only collection of Upaniṣads which has been in vogue in the tradition. A smaller collection of 52 titles was made known by Colebrooke (Deussen 1921, 537), and a variant of it is associated with the name of the commentator Nārāyaṇa. The famous Oupnekhat translated into Persian under the auspices of Prince Dara Shikoh and rendered into Latin by Anquetil Duperron contains fifty titles. In his 'Outline of the Religious Literature of India,' Farquhar gave a list of 112 Atharvanic Upaniṣads; the list is reproduced by Shende (1952, 225). Ordered collections were published from the Adyar Research Centre (Yoga, Vaiṣṇava, Śaiva, Śākta etc.; also 'Unpublished Upaniṣads') and elsewhere, e.g. the 'Kaula and other Upaniṣads' edited by Sītārām Shāstrī and published in the Tantrik Texts Series as Vol. XI in 1922. In his Introduction (p. 1), the editor of the 'Kaula and other Upaniṣads' remarks that 'for reasons which have not yet been explained,' there is a 'special affiliation' between the literature of Śākta Tantrism (including its Upaniṣads) and the so-called *Saubhāgyakhaṇḍa* of the Atharvaveda (unknown to the old Atharvan tradition). The greatest number of Upaniṣads we came across is 1180, given in the *Mahāvākyaratnāvalī* and reached in the following way: the Ṛgveda is said to have 21 divisions (*śākhā*), the Yajurveda 109, the Sāmaveda 1000 and the Atharvaveda 50. For each *śākhā* there is said to exist one Upaniṣad. The 108 Upaniṣads are the 'essence' of this mass, as taught by Rāma to one of his functionaries.[2]

The diversified mass of younger Upaniṣad literature was tentatively divided by Weber (1876, 173) into three classes which can be labelled 'Ātmanic,' 'Yogic' and 'Theistic.' Deussen[3] proposed a fivefold division into Vedāntic, Yogic, Sannyāsic, Śaiva and Vaiṣṇava Upaniṣads. Of course, these scholars were aware of the fact that there is what one might call a 'genuine' tradition of Atharvavedic Upaniṣads, the oldest representants of which are the *Praśna, Muṇḍaka* and *Māṇḍūkya* (prose only). In the spirit of the expositions referred to above, we might try the following division of the Atharvavedic Upaniṣads:

1 Three old Upaniṣads belonging to the late Vedic tradition: *Praśna, Muṇḍaka* and *Māṇḍūkya* (prose). These are numbered 4, 5 and 6 in the *Muktikā*

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2 Reference by N.R. Acharya, Sanskrit Preface to his edition of 120 Upaniṣads (Īśādi°), Bombay, fifth ed. 1948, p. 4.

3 Deussen 1921, 543; cf. Bloomfield 1899, 19.

list.

2 The *Atharvaśiras* and *Atharvaśikhā* which do not belong to the oldest layer but are definitely connected with the Atharvanic milieu.

3 Seven 'Tāpinīs': *Nṛsiṃha* (Pūrva and Uttara), *Rāma* (Pūrva and Uttara), *Gopāla* (Pūrva and Uttara), and *Tripurā*.

4 Of doubtful status are passages from Atharvavedic and other literature renamed 'Upaniṣad':

   a The 'Praṇava Upaniṣad,' viz. *Gopatha Brāhmaṇa* I.1.16–30;[4]

   b The 'Gāyatrī Upaniṣad,' viz. GBr I.1.31–38;[5]

   c The four chapters of Gauḍapāda's Kārikās on the *Māṇḍūkya Upaniṣad*, see Appendix III.

5 The Atharvanic recensions of some traditional Upaniṣads such as the *Kena*, the *Taittirīya* and the *Mahānārāyaṇa*.[6]

6 The '28 Atharvavedic Upaniṣads' which figure by title in the old *Caraṇavyūha* (= *Atharvavedapariśiṣṭa* 49.4.4). Actually, the list contains only 27 titles, viz. *Muṇḍaka, Praśna, Brahmavidyā, Kṣurikā, Cūlikā, Atharvaśiras, Atharvaśikhā, Garbha, Mahā, Brahma, Prāṇāgnihotra, Māṇḍūkya, Nādabindu, Brahmabindu, Amṛtabindu, Dhyānabindu, Tejobindu, Yogaśikhā, Yogatattva, Nīlarudra* (= the *Śatarudrīya* from the *Taittirīya-saṃhitā* according to Deussen 1921, 536), *Pañcatāpanī* ('Five Tāpanīs,' but according to Bloomfield 1899, 18 = *Nṛsiṃhapūrvatāpanī*), *Ekadaṇḍisannyāsa* (perhaps = *Sannyāsa Up*, no. 111 in Tātiā's edition), *Aruṇi, Haṃsa, Paramahaṃsa, Nārāyaṇa*, and *Vaitathya* (the latter = *Gauḍapāda Kārikās*, ch. 3). Of these, seven titles occur in our groups 1 to 5, while almost all items recur in the *Muktikā* list of 108. An exception is the *Cūlikā* which, as we saw, happens to be the only Upaniṣad which contains substantial quotations from the *Atharvaveda-saṃhitā*. On the other hand, the *Praṇava* and *Gāyatrī*, and three of the four chapters composed by Gauḍapāda are absent from the *Caraṇavyūha* list.

7 In the Telugu edition of the *Muktikā* list of 108 Upaniṣads, 31 items are ascribed to the Atharvaveda; no less than 27 of these do not occur in the *Caraṇavyūha* list. Whatever one may think of the division principle applied

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4 Known as Pranou in the Oupnekhat; cf. Bloomfield 1899, 19, 102, 108f.

5 Bloomfield 1899, 20, 102.

6 See Weber 1876, 172f.; Bloomfield 1899, 18; Deussen 1921, 537f.

in this tradition, these 27 must undoubtedly also be reckoned to the Atharvaveda as later accretions. In this way, we reach a number of 68 undoubtedly Atharvavedic Upaniṣads ordered in our groups 1 to 7. Shende (1952, 226) arrives at the same number, though by a different method.

8 To this group must be reckoned all remaining Upaniṣads which are ascribed to the Atharvaveda by their own testimony or by tradition. We shall not try to give a further analysis of this group.

The *Kubjikā Upaniṣad* provisionally has to be relegated to group 8 because its title does not occur in any of the collections enumerated in the groups 1 to 7. Nor does it figure, by the way, in the New Catalogus Catalogorum of Madras although some Kubjikā titles are given there. It is therefore all the more remarkable that the *Kubjikā Upaniṣad*, more than any other known Upaniṣad except perhaps the *Cūlikā* (which, however, by the philosophical nature of its contents occupies a marginal position among the Atharvanic Upaniṣads), betrays a typically Atharvavedic character, although heavily mixed with late Tantric developments. This peculiar mixture is, one might say, the most remarkable characteristic of this Upaniṣad. It is perhaps more true to the facts to state that the general outlook and set-up of the *Kubjikā Upaniṣad* is completely Tantric and that the old Atharvanic elements have been embedded in this cadre. However this may be, at least 139 of its stanzas (in some cases, hemistichs) are directly quoted from the *Atharvaveda-saṃhitā*, some of them in a modified version, while corruptions are numerous. This surprising fact is further analyzed below (sub 4 and 5). To compare, one could refer to Bloomfield 1899, 21 n. 47, who gives a succinct survey of Atharvaveda quotations in other Upaniṣads which seldom exceed the size of an isolated stanza.

A short note is necessary on the schools or *śākhās* of the Atharvaveda, because they are mentioned in the *Kubjikā Upaniṣad*. According to a persistent tradition, the Atharvaveda was handed down in nine schools, although in practice only two of them, the Śaunaka and the Paippalāda, are known as custodians of the literary heritage (Gonda 1975, 272). Occasional references to the other schools are found; the slender evidence has been collected by Bloomfield (1899, 11f.). The best source for the names of the nine schools (here called *bheda*) seems to be the AVPariśiṣṭa (49.4.1; ed. Bolling and Von Negelein, p. 337) which is supported by Sāyaṇa (Bloomfield, l.c.). We find there the names Paippalāda, Stauda (elsewhere also Tauda, a *sandhi* variant), Mauda, Śaunakīya, Jājala, Jalada, Brahmavada, Devadarśa, and Cāraṇavaidya (litt., 'wandering doctors'). That representants of all these schools may have existed is suggested by the same text, since, at AthPar 2.5.2, rulers are warned not to elect members of the Jalada or Mauda schools as court prelate as they

will destroy the kingdom, but only Śaunakins or Paippalādins. The Taudins, Jājalas, Devadarśas, and Cāraṇavaidyas are mentioned elsewhere in the AthPar in connection with ritual details.

A corrupted list of the nine schools is found in the *Cāraṇavyūha* of the White Yajurveda (Pariśiṣṭa 5) and was discussed by Weber (1855, 277). The names are given in a corrupted anuṣṭubh:

> Pippalā Śaunakā Dāmodā Tottāyanā Jāyalā |
> Brahmapalāśa Kunakhī Devadarśī Cāraṇavidyāś ca ||

Weber (1855, 278) advises to read Pippalādā, and Modā for Dāmodā (transposition of a secondarily added syllable *dā*), and he rejects the variant Jābālā (given also in the *Kubjikā Upaniṣad*) for Jāyalā. We further propose reading Brahmapalā Śakunakhī, although Kunakhī occurs in a related—and still more corrupted—stanza given by Weber. As an instance of Purāṇic corruption we may point to *Devīpurāṇa* 107.43.[7] The *Kubjikā Upaniṣad* version, in prose, occurs in 2.2 where Sanatkumāra is said to be proficient in all the nine schools (*śākhā*). The list is more closely related to the Yajurvedic version than to that of the Atharvaveda. We have opted for the interpretation as Brahmapalā Śākunakhī. For the list itself, the reader is referred to the text and translation.

2 Kubjikā

This stooped—not hunchbacked, as the name might suggest—form of the Goddess has been worshipped in an esoteric tradition which is recognized as one of the traditional schools or *āmnāyas* (the *paścima* or 'Western' *āmnāya*, see *Kubjikā Upaniṣad* 10.4) of Tantric Hinduism. She has been identified with Pārvatī, Kālī, Umā, Mahāmāyā and other forms of the Goddess in the texts of the school. The *Kubjikā Upaniṣad* does not give further information on the reasons or meaning of her stooped figure. The Kubjikā school professes its allegiance to Kulism, a Tantric movement which focuses its attention in various ways on the mystical identity of Śiva as Absolute Reality, the Goddess as Universal Energy inseparable from Śiva, and the worshipper's Self. The literature of the Western School has been preserved almost exclusively in manuscripts of Nepalese provenance, and the three manuscripts of the *Kubjikā Upaniṣad* are no exception. This situation is not yet proof for the Nepalese origin of the school which might have retreated into the Himalayan region after an initial formative period in North India or even in the Deccan. We cannot

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7 Ed. P. K. Sharma, New Delhi 1976, p. 391.

expatiate here on these historical questions.[8]

In the community of followers of the Atharvanic tradition which produced the *Kubjikā Upaniṣad*, Kubjikā had become established as the Supreme Energy secretly proclaimed in the *Atharvaveda-saṃhitā*. The process which led to this exegetical development still largely eludes us. Perhaps these Atharvanic priests came to officiate as *purohit* for aristocrats or other sponsors who were Devī worshippers of a particular denomination. Or perhaps some performers of magic rites centered on a locally or regionally known goddess figure came to be admitted within an Atharvanic tradition. However that may be, some passages of their Upaniṣad clearly teach the Kubjikan exegesis of some Atharvic hymns, to which end they even did not hesitate to change the original text of the Veda.[9]

In accordance with the magical connotation of Atharvanic tradition, the fierceness and aggressive power of the Goddess is emphasized in the *Kubjikā Upaniṣad*. She presides over magic rituals (10.5–6). In her manifestation as Pratyaṅgirā, she is addressed as a *kṛtyā*, a kind of witch created or evoked by the magician, and requested to crush the enemy in that form (22.5). Similar passages are found in 24.11 and 25.13 (under the name Siddhikubjā who seems to be identical with the typically Atharvanic Pratyaṅgirā). It is clear that such dangerous rites are under a spell of secrecy; the Goddess will punish divulgation of her Vidyā (mantra) with death (1.10). Yet this fear-inspiring divine Presence is also the worshipper's mystic Self (11.12) and he should identify with Her (11.8). The mystic identity of Self, Guru and Goddess is, in truly Tantric fashion, repeatedly proclaimed (6.16; 7.98 etc.). The person who has become worthy of a Kubjikā initiation is awake to the Supreme Self (6.10). The Sādhaka worships her in his own heart (7.77); she is at the same time his 'truthful mother' (25.11, in a rather obscure hymn).

Kubjikā is further inseparable from her male counterpart who is generally called Kubja or Kubjeśvara and who usually bears Śiva's characteristics. In 2.13, he appears as a Bhairava with 100 heads, 30 (read 300) eyes, and a thousand arms; another description is found in 7.82f. The exact nature of the relation between Kubja and Kubjā/Kubjikā remains rather mysterious because of vague or contradictory statements in the *Kubjikā Upaniṣad*. But at several places, the text seems to point to an inferior position of the male partner. He serves the Goddess (7.81). While Kubja represents the Puruṣa, Kubjikā is Brahman.[10] Perhaps Kubja was in the first place imagined as the emancipated Self who unites with the cosmic Absolute. Yet the evidence is not as clear as one might wish; while Kubjikā undoubtedly holds the first

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8 For further discussion of the Goddess and her school, the reader is referred to Goudriaan/Gupta 1981, 52–57; Schoterman 1982, 5–11; Heilijgers 1994, 1–3.

9 11.10; 25.7f., etc.; see also below.

10 2.14 and 15; 7.85; 1, exordium; Schoterman 1992, 316.

place in the practice of worship, she is also described—in passing, it is true—as sitting on Kubjeśvara's lap (21.12). It should further be kept in view that the equation Kubjikā-Brahman is especially prominent in magical contexts.[11]

The Tantric character of the *Kubjikā Upaniṣad* appears further from the fact that it is especially interested in the mantric or sonorous forms of the Goddess. In 7.76f. it is held that Kubjikā is 'the four quarters of Speech,' an idea known already from the Ṛgveda, and exploited also elsewhere in Tantric circles (Padoux 1990, 166ff.). In the basic Tantra of the school, the *Kulālikāmnāya* of 25 chapters and 3500 ślokas, the most important of Kubjikā's mantras is the Samayā of 32 syllables (KMT 7–10). This Samayā seems to be essentially a female counterpart of the male mantra of Aghora or Bahurūpa, one of the well known five Faces of Śiva revealed in the *Mahā-Nārāyaṇa Upaniṣad*. The Samayamantra is also communicated in later texts of the school such as the unedited *Kularatnoddyota* (10.12–14); but, strangely enough, it plays no role at all in the *Kubjikā Upaniṣad*. It should only be remarked that Pratyaṅgirā, a form of Kubjikā already met with above, is also a name given to the sixth Aṅga (subsidiary goddess) of Samaya-Kubjikā, more often called Guhyakālī. This latter deity may also be identical with Guh(y)eśvarī who was—and is—worshipped in a cave close to Paśupatinātha near Kathmandu. The absence of the Samayā in the *Kubjikā Upaniṣad* seems to imply that the creators of the Upaniṣad had no access to the complete esoteric doctrine; or, perhaps more plausibly, they were simply not interested in all its aspects.

Instead, the *Kubjikā Upaniṣad* is more interested in other forms of Kubjikā, such as the mentioned Pratyaṅgirā,[12] and especially Siddhikubjikā[13] worshipped in Chapter 21 under the name Siddhilakṣmī. She is the most important of the Ten Mahāvidyās; her Vidyā consists of nine syllables; she has five heads, fifteen eyes and ten arms.[14]

The chapters 2 to 5 of the *Kubjikā Upaniṣad* concentrate on mantras and yantras of a series of eight or nine 'Kubjikās.' Unfortunately, the text is not consistent about the composition of the group; in addition, a group of eleven manifestations of Kubjikā is enumerated in 7.80; the Goddess there functions as the presiding deity of her Gāyatrī. The iconographic characteristics of these forms of Kubjikā are not disclosed in the *Kubjikā Upaniṣad*. Finally, there is the series of Ten Mahāvidyās in chapters 11–21. Here, short iconographical descriptions are at least given for Nos. 1 (Kālikā), 6 (Chinnamastā), 9 (Mātaṅgī) and 10 (Siddhilakṣmī). For these enumerations see Table 1. The principle of the eightfold division has probably been taken

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11 9.31; 21.13; 25.9–12.

12 Close to the Atharvan tradition, but also known to Buddhism, e.g. in Sādhanamālā No. 202.

13 See 1.7 and 7.77.

14 Other descriptions exist; cf. Blom 1990, 54–55.

1.6 Deities	2.16 Deities and number of syllables of mantras	3–5 no names; number of syllables only	7.80 Forms of Kubjikā in the Gāyatrī	11–21 Mahāvidyās
Mahākubjikā	Siddhikubjikā (17)	17	Rudrakubjikā	Kālikā
Guhyak.	mahā-Ugrak. (16)	16	Mahāk.	(Ugra)Tārā
Rudrak.	mahā-Vīrak. (22)	22	Vīrak.	Ṣoḍaśī
Vīrak.	mahā-Jñānak. (12)	18	Śmaśānak.	Bhuvaneśvarī
Śmaśānak.	mahā-Bhīmak. (7)	7	Guhyak.	Caitanyabhairavī
Ghorak.	Siddhilakṣmīk. (9)	5	Siddhik.	Chinnamastā
Saṃhārak.	mahā-Pracaṇḍak. (6)	9	Bhīmak.	Dhūmāvatī
Pracaṇḍak.	Rudrak. (5)	12	Bhadrak.	Bagalāmukhī
Ugrak. ?[15]	Śrīkubjikā (18)		Pracaṇḍak.	Mātaṅgi(nī)
			Jñānak.	Siddhilakṣmī
			mahā-Ugrak.	

Table 1

from the eightfold manifestation of Śiva (Śarva, Bhava, Rudra, Ugra, Bhīma, Īśāna, Mahādeva, and Paśupati according to the *Liṅgapurāṇa*) or of Bhairava (Asitāṅga, Ruru, Caṇḍa, Krodha, Unmatta, Kapālin, Bhīṣaṇa, and Saṃhārin or Saṃhāra according to *Garuḍapurāṇa* 198.2ff. and *Mahānirvāṇa Tantra* 5.135). These names sometimes are reminiscent of those of Kubjikā's forms. Division over the points of the compass is not emphasized in the *Kubjikā Upaniṣad*; but Ugratārā, the second of the Mahāvidyās, is surrounded by a group of eight Yoginīs: Mahākālī, Rudrāṇī, Ugrā, Bhīmā, Ghorā, Bhrāmarī, Mahārātri, and Bhairavī (*Kubjikā Upaniṣad* 13.7). The first five of these names recur in the groups of Kubjikās.

A highly unusual feature within the Kubjikā tradition is the intrusion of the Ten Mahāvidyās who seem to originate from Bengal and are certainly foreign to this school. They are placed on Kubjikā's Yantra (chapter 11) and in this way incorporated in the pantheon of the Western Āmnāya. Their names as found in the *Kubjikā Upaniṣad* are in precise accordance with the late *Muṇḍamālā Tantra* from Bengal (Chakravarti 1963, 85). The same list is found in Kṛṣṇānanda's *Tantrasāra*.[16] Another innovation is the frequent reference to the famous Five M's (*pañcamakāra*). Without doubt, they are characteristic of the same late tradition which produced the doctrine of the Ten Mahāvidyās, because they are mentioned in the *Kubjikā*

15 See note 7 to the translation of Chapter 1.

16 Pal 1981, 57ff. See also Regmi 1966, 581f.

Upaniṣad only from chapter 11 onwards[17] without ever being specified. That they also occur in the magical chapters 22 to 25 (22.4; 23.2; 24.3) seems to point to a relative lateness of also this last portion of the *Kubjikā Upaniṣad*. For the ritual of the Makāras, the Sādhaka was in need of a female partner (*śakti*), who is mentioned in 21.5. Virgin worship is merely mentioned in 24.3. There are no other references of whatever kind to female Sādhakas or worshippers in the *Kubjikā Upaniṣad*; the performers of ritual or meditation are always alluded to in the masculine gender.

3 Mantras and magic

As already intimated, Mantras and Bījas (one-syllabled mantras) as a direct manifestation of the deity occupy an important position. When representing Kubjikā or one of her manifestations, they are often called Vidyā. No equal to Kubjikā's Vidyā exists in Brahmā's cosmos (5.12). The most ancient and most venerated Bīja, OṂ, denotive of Brahman, is the subject of meditation in chapter 8 which might be called another *Praṇava Upaniṣad* in its own right.[18]

The Haṃsamantra (*'haṃ saḥ* 'I [am] He,' or *so 'haṃ*) is discussed in 7.32. 'Haṃsa' refers to the mystic Self as identifying with Brahman. In *Atharvaveda* 11.4.21, the term seems to denote the sun; but, according to Sāyaṇa, also the Prāṇa or life breath is meant by it.[19] In the *Kubjikā Upaniṣad* (7.26ff.), attention is focused on the internal movement of the Haṃsa self within the yogic body. The (Kūṭa)mantras communicated in chapters 1 and 2 are male and female variants of the Navātman known also from other sources;[20] and another well known mantra is HSKHPHREṂ found in chapter 10.[21]

A really strange thing is that the coding system used—in true Tantric fashion—for the communication of the mantric syllables to the initiated does not follow the richly developed Kubjikā tradition but has instead been derived from another system which must have come from outside the school. This coding system is known from a text called *Prakārāntara Mantrābhidhāna* 'Alternative mantric naming' by the editor, R.K. Rai.[22] We have translated these codings—although the result is rather confusing at times—in order to give the reader at least a remote idea of the evocative effect to the Sādhakas' minds.

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17 11.7; 12.6; 17.7, with some details; 18.4; 20.5.
18 On this question, see Schoterman 1992, 323.
19 Hymn 11.4 as a whole is directed to Prāṇa.
20 See note 3 to chapter 1 of the translation.
21 Schoterman 1982, 34f.
22 See Bibliography, sub Tantrābhidhāna, and Schoterman 1992, 316.

Also Yantras obtain due attention in the *Kubjikā Upaniṣad*. Yantras are given of Pratyaṅgirā (1.11), of Kubjeśvara (2.8), of Kubjikā (11.7; without much precision), and of the Ten Mahāvidyās. They are of a rather simple kind and can be designed by the uninitiated.[23]

As could be expected in a true Atharvanic Upaniṣad, magical rites are prominent in the *Kubjikā Upaniṣad*.[24] In the text, they tend to be of an aggressive character. The performer is able to afflict his sponsor's enemies with delusion (23.3), death (ch. 24) or psychical subjugation (ch. 25). By means of Atharvanic mantras, he infuses the war drum with power (ch. 22). Sometimes, he applies spectacular methods such as sacrificing an image limb by limb (ch. 9) or sitting upon a corpse (10.6; 23.2). As already remarked, the performer strengthens his case by meditation on his identity with Brahman or Kubjikā as Brahman (9.31; 21.13–14; 25.12). The magical litanies contain, however, also basic prayers such as at 10.5 ('Kubjikā. . . give me money. . . ,' cf. also 5.14). The chapters 22 to 24 display a special connection with Pratyaṅgirā, who of course here features as a form of Kubjikā (see above). Her mantra of twenty syllables is given in 24.4; an even longer mantra in 24.7. In such contexts, it is made clear that the magician's relation to the goddess of his choice is different from that of a devout worshipper; there is an easy familiarity ('let us both drink. . . ,' 11.22); and the deity, who has been evoked for a special purpose, is even ordered outright to execute the performer's will ('burn that person's limbs. . . ,' 9.36; 'split the enemy's head. . . ,' 24.7). It often remains unclear whether the magic deity is of a lower order and subjugated by the magician's Kubjikā-derived Brahman power, or, on the contrary, it is Kubjikā Herself who out of grace or compassion assumes a form pliable to mundane aspirations.

4 Textual tradition

Contrary to expectation, no quotations or paraphrases from Kubjikā literature are found in the *Kubjikā Upaniṣad*—another indication of its marginal position within the school. On the other hand, as already remarked, there are very many quotations from the *Atharvaveda-saṃhitā*,[25] and also, in chapter 8, a few fragments from the *Gopatha-brāhmaṇa*.[26] As worshippers of Kubjikā, the composers of the *Kub-*

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23 For the Ten Mahāvidyās and their Yantras, see also Khanna 1974, chapter: 'Metaphysics of Yantras,' and Jayakar 1980, plate 6; Śāktapramoda, p. 4 ff.

24 Chapters 9, 10, 22–25 and stray references.

25 We counted 139 of them, found with the help of Bloomfield's invaluable Vedic Concordance.

26 For a repertory of these quotations, we refer to Appendix I; for the GBr, see also text of Chapter 8, upper apparatus.

jikā Upaniṣad considered their Atharvanic heritage as a secret revelation about their own religious conviction directed towards the unity of Goddess, God and Self. Most of the Atharvanic quotations have been incorporated by them within this latter context. Thus, *Atharvaveda* 9.7.1–26, a description of the cosmic status of the sacred ox, was annexed to the glorification of the Haṃsa Self who realizes its identity with the cosmic pair Kubja–Kubjikā. The Haṃsa is again equated with the Golden Germ in 7.71f. (*Atharvaveda* 4.2.7 and 4.2.6). At other places, the composers went so far as to change the Atharvavedic text so as to include direct references to the objects of their worship: the divine Guru in 7.8 (instead of the sun in the original text; see note 5 to the translation of ch. 7); Kubja in 2.6 (see note 6 to the translation), and in 25.9 (instead of Brahman); and of course Kubjikā, in 7.20 (instead of Goddess Speech), 7.24 (instead of the Cow), 9.20 (see note 9 to the translation), 25.10–12 (instead of Brahman and the Earth, see note 3 to the translation). There are a few pieces of very audacious exegesis of the Atharvaveda text, as at 2.4–5 ('yantric' interpretation of *Atharvaveda* 10.8.43), and 6.6–12 (to suit the morning ritual). Much greater is the number of (probably) involuntary corruptions, such as the change of *bibhāya* in *Atharvaveda* 10.8.44 to *vibhāya*, interpreted then as *vibhāvya*.[27] A glance at the critical notes to the text will suffice to get an idea of the number of such deviations. It must, however, be conceded that the Atharvaveda was still known—although in a corrupted form—and respected in this milieu of Tantric performers; their allegiance to the Kubjikan tradition was, by the way, not too strict.[28] The astonishing mixture of Vedic and Tantric textual material and ritual tradition in our view lends a very special charm and flavour to the *Kubjikā Upaniṣad*.

There is also much influence from other younger Upaniṣads,[29] large portions or fragments of which are sometimes found in the *Kubjikā Upaniṣad* almost *verbatim*. Among these are the Brahmavidyā (*Kubjikā Upaniṣad* 8.9–16), Haṃsa (*Kubjikā Upaniṣad* 7.26–34 and 61f.; see text of Chapter 7, upper apparatus), Bhāvanā (*Kubjikā Upaniṣad* 14) and other Upaniṣads.[30] Most remarkable are the quotations from the *Nirukta* (*Kubjikā Upaniṣad* 7.2 and 21.10) and *Gauḍapāda-kārikās* (*Kubjikā Upaniṣad* 7.65; see also Appendix III).

The structure of the *Kubjikā Upaniṣad* must be characterized as hybrid, as argued in Schoterman 1992, 319; a survey of contents is given in the same article, p. 315–19. The first five chapters deal with mantras of Kubjikā and Kubjeśvara (ch. 1 and

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27 See note 13 on the translation of chapter 6; see also notes 3 and 4 to the translation of chapter 6, and note 17 to chapter 7.

28 See above, and Schoterman 1992, 314.

29 Not from the old group, except a single quotation from *Muṇḍaka Upaniṣad* in 12.3.

30 The reader is again referred to Appendix I.

2) and of certain manifestations of the former (ch. 3 through 5). They are followed by a description of Tantric morning ritual with Atharvanic mantras, with special reference to the Guru (ch. 6) and the divine Self (ch. 7, the largest in the *Kubjikā Upaniṣad*), which should be led to its union with Kubjikā. The eighth chapter contains an analysis of the syllable OṂ in typically Upaniṣadic style. Chs. 9 and 10 then resume the description of ritual worship, but this time oriented entirely towards magic. The chapters 11–21 then discuss the Ten Mahāvidyās; in ch. 11, without doubt the oldest part of this section, these deities are placed upon Kubjikā's yantra; the tenth Mahāvidyā, here called Siddhilakṣmī, is identified with Kubjikā's central manifestation. The set-up of chs. 12–21 is rather snapshod and practically devoid of literary quality; they are also deficient as sources of information for the ritual, but this is forgivable after all because we have to do with an Upaniṣad and not with a Paddhati. The last four chapters are again devoted to magical rites (intriguing is especially the rite of the war drum, ch. 22), but they seem to be of younger date than chs. 9 and 10 to which they are related as to content.

To sum up, there are essentially three groups of subjects, each of them described in a different style and diction:

– manifestations of Kubjikā (1–5; 11–21);
– esoteric background of morning ritual (6–8; the latter as 'appendix');
– magical rites (9–10; 22–25).

The chapters 6–8 seem to be the oldest, although also ch. 9 can perhaps claim a similar age. They teem with Atharvavedic quotations and generally give the impression of an Upaniṣadic piece of literature. In 1–5 and 11–21, the quotations from the Veda are reduced to a minimum or entirely absent. In 22–25, there are again references to Vedic stanzas, but in most cases these are referred to by *pratīka* or title only. The 'Hymn to Kubjikā' found in ch. 25 is a strongly alterated medley of Atharvanic verses.

After this attempt at a relative dating of the different sections into which one can divide the *Kubjikā Upaniṣad*, the question of absolute dating could perhaps better be left undiscussed because it simply cannot be answered. The inclusion of a stanza from the *Gauḍapāda-kārikās* in ch. 7 might be taken as an indication of a date somewhat later than 500 A.D. for this admittedly oldest part of the *Kubjikā Upaniṣad*; but we can hardly judge on the ground of such slender evidence. Certain portions of the chapters 6 to 9 might very well go back to an earlier date and have been incorporated later into a Kubjikan context. The chapters 12–21 do not seem to be older than about the fifteenth century A.D., when the worship of the Mahāvidyās became popular in Bengal.[31]

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31 On the dating question, see also Schoterman 1992, 322.

Manuscripts: the text has been edited from three rather recent and unfortunately undated (18th century?) manuscripts, which were procured by copying from the collection of microfilms preserved in the National Archives of Nepal (mss. A and B) and the Staatsbibliothek Preussischer Kulturbesitz in Berlin (ms. C). These collections of films have been formed thanks to the labours of the Nepal-German Manuscript Preservation Project. The three manuscripts are the following:

A ms. no. 1–1696/929 (National Archives, Kathmandu), reel no. B 180/8. Newari script, paper, 55 fol. Beginning: OṂ *śrīgaṇeśāya namaḥ* // OṂ *parāmṛtarūpiṇyai saccidānandakandāyai śrīmahākubjikāyai namo namaḥ*. It ends with: *sarvadā śubham astu*.

B ms. no. H 1871, reel no. H 139/6. Devanāgarī script, paper, 31 fol. Beginning: *śrīmahāga(ṇa)pataye namaḥ* //, the rest as A. It ends with the last colophon.

C ms. no. E 7329, reel no. E 355/22. Devanāgarī script, paper, 32 fol. Beginning: OṂ *svasti*, then identical with B. End: as B.

All three manuscripts give definitely the same version of the text, although there are a great number of minor variations.[32] B and C often agree against A, but we can hardly say that a particular manuscript is much more trustworthy than the two others. C omits the last part of ch. 11 (see critical note to the text) and has a further lacuna from the end of ch. 12 (*-paśukīrti-* in 12.6) to the end of 14.1 (*lajjābījam*). An additional problem is that the folia of C's source manuscript must have been in serious disorder, because the sequence of the text is often disturbed in C from fol. 21B onwards (*Kubjikā Upaniṣad* 11.10). The biggest displacement is of 14.6 (*śaṅkhinī*, at critical note 14) – end of 19.2 (*svāhānte ca yojayet*); this portion is written only after 23.2 (*mahākālabhairavaṃ maho-*). But with respect to readings, C is not inferior to B.

There must have been one archetype for these three manuscripts, because all of them sometimes make the same curious mistake, e.g., in 7.10 *ahorātre rātrike* instead of *ahorātre nāsike* (*Atharvaveda* 15.18.4), and in 7.9 (=*Atharvaveda* 11.4.25b), they read *tipyaṅ* for *tiryaṅ*. In 9.21d, the mss. lack the words *anu prāviśan* which belong to the Atharvavedic text. There are very many other small corruptions of the

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32 After the manuscript of this book had gone to the press, Dr Catharina Kiehnle of the Nepal-German Manuscript Preservation Project informed me that another manuscript entitled *Kubjikopāsanāmṛtapūrṇopaniṣad* belongs to its microfilm collection (reel E 744/16). As it contains only 13 folios, it seems to be incomplete. It is dated NS 819 (1698/99 A.D.). For this manuscript and its variants see Appendix IV.

Atharvaveda text as a glance at the critical notes immediately makes clear. Upaniṣadic passages are generally not much worse than in the parallel texts, although there are also here incidental restatements in Kubjikan fashion. In composing the critical text, we have in doubtful cases reinstalled very often (but by no means always) the original text of the *Atharvaveda* or the text of the Upaniṣadic parallels because the mss. of the *Kubjikā Upaniṣad* were too corrupt or incomprehensible. Also in the original parts of the *Kubjikā Upaniṣad*, we have emended in detail from time to time. Our critical text is therefore different from the possible archetype which we have not tried to reconstitute; instead we sought to prepare a reasonably workable and translatable text. We also introduced a division of the chapters into pericopes for practical reasons.

The critical text still contains a great number of linguistic 'impurities' which in our view are genuine to the original version of the *Kubjikā Upaniṣad*. To mention only a few: 10.6 *pretāsanopaviśya* for *pretāsana upaviśya*; several other instances of wrong *sandhi* have, however, been corrected, sometimes silently. We did not want to burden the critical apparatus too much. Wrong use of noun cases occasionally occurs, as in 10.3 and 22.6 *senān* (acc. pl.). Another case of masculine instead of feminine is noted in note 1 to the translation of chapter 9. The plural is occasionally used for the dual (ch. 11, note 3) or the singular (ch. 7, note 35). Case syntax is ignored e.g. in the beginning of ch. 8 (prose); *kriyate* is applied in an active construction in 11.9. For a strange pseudo-Upaniṣadic (*'ārṣa'*) feature, see 1.9 (note 9 to the translation). These few instances may suffice; we thought it unnecessary to catalogue them. After all, we have to do with an Upaniṣad where the message, not the linguistic form, is the first concern.

A last note concerns the title of the *Kubjikā Upaniṣad*. In the colophons to many chapters, another (longer) title is given, as the reader can observe at the end of chs. 5, 10, 11, 13–19 and 21–25. The simplest one, *Mahākubjikā Upaniṣad*, occurs only at the end of chs. 1, 2, 6, 8, 12 and 20. No colophon is found after chs. 3, 4, 7 and 9. The title which occurs at the end of the last chapter has been chosen as 'full title' of text and translation.

अथ

कुब्जिकोपासनामृतपूर्णोपनिषत्

॥ १ ॥

श्रीगणेशाय नमः॥ ॐ परामृतरूपिण्यै सच्चिदानन्दकन्दायै श्रीमहाकुब्जिकायै नमो नमः॥ अथ हैनां ब्रह्मरन्ध्रे परब्रह्मस्वरूपिणीं पश्चिमाम्नायेश्वरीं महाकुब्जिकामाप्नोति॥ १॥
प्राणेशः सुग्रीवः संवर्तको वैकुण्ठो धरा त्रिधातुर्वह्निर्व्यापको महाविद्येश्वरीसंयुतं प्रथमम्। द्वितीयं सहजः परमात्मा नृसिंहं कालरुद्रं खड्गी शङ्करं वह्निवर्णं चामुण्डा तूर्यस्वरभूषितं नादबिन्दुयुतम्॥ २॥
महाकूटं कूटराजं सर्वकूटोत्तमं महाकुब्जिकाकूटराजं यो जानाति स महादेवो भवति स सर्वदेवमयो भवति स सर्वदेवसमो भवति॥ ३॥

सो ऽर्यमा स वरुणः स रुद्रः स महादेवः।
सो अग्निः स उ सूर्यः स उ एव महायमः॥ ४॥
स चन्द्रः सेन्द्रः स प्राणः सो ऽक्षरः परमः सर्वेश्वरः स्वराट्।
स कालः स पृथ्वी सात्मा सो ऽन्तरिक्षः प्रजापतिः॥ ५॥

प्रजापतिरब्रवीत्॥ पश्चिमसिंहासनस्थां महाकुब्जिकां गुह्यकुब्जिकां रुद्रकुब्जिकां वीरकुब्जिकां श्मशानकुब्जिकां घोरकुब्जिकां संहारकुब्जिकां प्रचण्डोग्रकुब्जिकां व्याख्यास्यामः॥ ६॥
स सर्वेषु वेदेषु सारं स सर्वेषु देवेषु सारं सारात्सारतरां महाविद्याराज्ञीं सिद्धिकुब्जिकां श्रीलक्ष्मीकुब्जिकां श्रीसिद्धिलक्ष्मीकुब्जिकां यो वेत्ति स खेचरत्वं प्राप्नोति स रुद्रत्वं प्राप्नोति स निर्वाणेश्वरो भवति स सर्वसिद्धेश्वरो भवति स परकायप्रवेशकरणसामर्थो भवति स महाणिमाद्यष्टसिद्धिभाग्भवति

1.1 श्रीगणेशाय] श्रीमहागणपतये B, स्वस्ति श्रीमहागणपतये C 1.2 पर°] परं mss 1.2 °रूपिणीं] °रूपिणी mss 1.2 °एश्वरीं] °एश्वरी mss 2.2 खड्गी] स्वड्गीः A, सुग्री C 3.1 °कूटराजं] °कूटमन्त्रराजं A 3.1 महादेवो भवति] महातत्ववित् C 3.2 °समो] °समूह C 4 c. सो अग्निः] सो ऽग्निः BC 4 c. उ] om. BC 4 d. उ] om. BC 5 a. प्राणः] प्राणाः AB 5 b. परमः] परम mss 5 b. सर्वेश्वरः] सर्वेश्वरः सेश्वरः BC 5 d. ऽन्तरिक्षः] न्तरीक्षः BC 6.2 प्रचण्डोग्रकुब्जिकां] प्रचण्डकुब्जिकां BC 7.1 वेदेषु] देवेषु B 7.1 सारं] om. BC

स महाकविर्भवति स देवेन्द्रसमो भवति॥ ७॥

त्वमिन्द्रस्त्वं महेन्द्रस्त्वं लोकस्त्वं प्रजापतिः।
तुभ्यं यज्ञो विजायते तुभ्यं जुह्वति जुह्वतस्तवेद्विष्णो बहुधा वीर्याणि॥
स महाविष्णुर्भवति॥ ८॥

पिप्पलादो ऽङ्गिराः सनत्कुमारस्वाथर्वणं भगवन्तं पप्रच्छ भगवान्सनत्कुमार-स्वाथर्वण कुब्जिकामहापश्चिमाम्नायेश्वर्याः किं मन्त्रं किं यन्त्रं केन तन्त्रेण पूजनं किं देवं कान्यङ्गानि देवतानि किं छन्दः क ऋषिरिति॥ ९॥

स होवाच भगवान्सनत्कुमारः॥ प्रत्यङ्गिरे महाराजविद्ये कुब्जिकामहापश्चिमा-म्नायेश्वर्या यन्त्रराजं सर्वयन्त्रमयं सर्वमन्त्रमयं महासाम्राज्यसिद्धिप्रदं राज्यदं भोगदं मोक्षदं महानिर्वाणदं देवीसादेहसारूप्यसायुज्यसालीनमोक्षदं महाकु-ब्जिकायन्त्रं महामन्त्रराजं प्राणान्तसंकटोपद्रवे ऽपि सर्वथा न प्रकाशयेत्। प्रकाशान्महाकुब्जिका क्रुद्धा भवति। पञ्चत्वं प्राप्नोति। तस्माद्यत्नेन गोपयेन्न प्रकाशयेत्॥ १०॥

महायन्त्रराजम्। बिन्दुस्त्रिकोणं षट्कोणमष्टदलमष्टकोणाकृति चतुरस्रं द्वारशोभा-ढ्यम्। कुब्जिकापूजायन्त्रराजं महाप्रत्यङ्गिरे सर्वदा स्वहृदये शिखायां बाहौ यो धारयेत्स वेतालभैरवो भवति स प्रचण्डभैरवो भवति। शिखायां यो धारयति स सर्वपापैः प्रमुच्यते। बाहौ यो धारयति स सर्वान् शत्रून्मारयति त्रैलोक्यविजयी भवति सृष्टिं स्थितिं संहारं करोति स सर्वेश्वरो भवति स वीरेश्वरो भवति स नाटेश्वरो भवति स राजराजेश्वरो भवतीति वदन्ति ब्रह्मवादिनः॥ ११॥

कुब्जनाथं यजेदादौ कुब्जिनीं च ततो यजेत्।
कुब्जिकां च यजेत्पश्चात्कुब्जिकाख्यातविनायकम्॥ १२॥
सम्पूज्य विधिवन्नित्यं भोगमोक्षमवाप्नुयात्।
विना यन्त्रेण चेत्पूजा कुब्जिका न प्रसीदति॥ १३॥

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8 c. विजायते] वितायते Ath 10.3 °सारूप्य°] °सारौप्य° A 10.4 °संकटो°] °शंक-टो° mss 11.1 त्रिकोणं] त्रिकोणं बहिः A 11.1 °शोभाढ्यम्] °शोभाद्यम् B 11.5 सृष्टिं स्थितिं] सृष्टिः स्थितिः mss 12 a. कुब्जनाथं] कुब्जेश्वरं B, कुब्जे C 12 b. कुब्जिनीं] कुब्जेशीं BC 12 cd.] विना यन्त्रेण चेत्पूजा कुब्जिका विनायकम् B, om. C 13 ab.] om. C

तस्मात्सर्वप्रयत्नेन यन्त्रपूजां समाचरेत्।
कुब्जेशं च यजेद्धामे कुब्जिकां दक्षिणे यजेत्॥ १४॥

अथ कुब्जेश्वरस्य महात्रयोदशार्णमन्त्रोद्धारं व्याख्यास्यामः॥ प्रथमं सर्वबीजोत्पादकं महाबीजम्। द्वितीयं प्रासादबीजम्। प्रासादबीजं तु परमात्मा ग्रहेशस्वरसंयुतं कलाबिन्दुमिलितम्। प्रासादबीजं द्वितीयम्। तृतीयं क्रोधबीजम्। क्रोधबीजं तु परमात्मा त्रिविक्रमस्वरभूषितं कलाविश्वयोनिमिलितम्। क्रोधबीजं तृतीयम्। चतुर्थं कुब्जेश्वराय। नृसिंहबीजम्। नृसिंहबीजं तु क्षेत्रपालः प्रकाशारूढश्च ग्रहेशस्वरभूषितं नादबिन्दुमिलितम्। महानृसिंहबीजं नवमम्। दशमं कामरूपी प्रयागः प्रकाशारूढाधारशक्तिस्वरभूषितं कलाबिन्दुयुतम्। महाराववबीजम्। ततो ऽङ्कुशबीजम्। अङ्कुशबीजं तु माहेश्वरी रेवतीसमारूढा पश्चिमास्यस्वरभूषितं नादबिन्दुयुतम्। महाबीजराजम्। द्वादशं शब्दात्मा। महाजीवः कलापूर्णस्वरभूषितम्॥ १५॥
महाकुब्जेश्वरमन्त्रराजं यो जानाति स भूर्भुवः स्वर्लोकं महर्लोकं जनर्लोकं तपोलोकं सत्यलोकं जयति स सर्वलोकं जयति। य एवं वेद महाकुब्जिकोपनिषत्सर्वोपनिषत्सारम्। स सहस्रायुष्यमाप्नोति॥ १६॥

प्रजापतेरावृतो ब्रह्मणा वर्मणाहं कश्यपस्य ज्योतिषा वर्चसा च।
जरदष्टिः कृतवीर्यो विहायाः सहस्रायुः सुकृतश्चरेयम्॥ १७॥

स दीर्घायुष्यमाप्नोति स सर्वान्कामानवाप्नोति स सर्वान्भोगानवाप्नोति स स-

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15.3 ग्रहेशस्वर°] ग्रहेशः स्वर° mss 15.5 नृसिंहबीजम्। – नादबिन्दुमिलितम्] नृसिंहबीजम्। नृसिंहबीजमिलितम् BC (see below) 15.6 ग्रहेश°] ग्रहेशः A 15.6 °स्वरभूषितम्] °स्वरक्षेत्रपालः प्रकाशरूढश्च ग्रहेशः स्वरभूषितं नादबिन्दुभूषितं BC (see above) 15.7 °शक्ति°] °शक्तिः mss 15.8 °समारूढा] °समारूढः mss 15.10 °पूर्ण°] °पूर्णः mss 16.1 °कुब्जेश्वर°] °कुब्जेश्वरस्य A_1B(B deletes °स्य) 16.1 महर्लोकं] om. A 16.1 जनर्लोकं] जनलोकं BC, om. A 16.2 तपोलोकं] तपोर्लोकं A, तपलोकं B 16.2 स सर्वलोकं जयति] स सर्वलोकं जयति स सर्वलोकं जयति A 17 b. वर्चसा च] Ath, वर्च mss 17 c. जरदष्टिः] जरदष्टि AC, रजदष्टि B 17 c. विहायाः] विहायः B, विहयः C 17 d. सुकृतश्च°] सुकृतिश्च° A, सुकृतीश्च° BC 18.1 °आयुष्यम्] °आयुषम् BC

र्वान्देवान् जयति स सर्वान् लोकान् जयति य एवं वेद महाकुब्जिकोपनिषत्॥ १८॥

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महायन्त्रं महामन्त्रं कुब्जिकोपनिषदं परम्।
महाध्यानं महापात्रं महामालां तथैव च॥ १॥
गोपयेच्च प्रयत्नेन सर्वथा न प्रकाशयेत्।
प्रकाशात्सिद्धिहानिः स्यात्प्रकाशान्मरणं ध्रुवम्।
तस्मात्सर्वप्रयत्नेन गोपयेन्न प्रकाशयेत्॥ २॥

सनत्कुमारश्चाथर्वणः पिप्पलादशौनकतौदमौदतौदायनजाबालब्रह्मपलशाकुनखीदेवदृशीचारणविद्याश्वेत्यथर्वणस्य नवशाखापारज्ञः सनत्कुमारोवाच। महाकुब्जेश्वरयन्त्रराजं व्याख्यास्यामः॥ ३॥

पुण्डरीकं नवद्वारं त्रिभिर्गुणेभिरावृतम्।
तस्मिन्यद्यक्षमात्मन्वत्तद्वै ब्रह्मविदो विदुः॥ ४॥

नवद्वारं नवकोणम्। पुण्डरीकमष्टपत्त्रम्। त्रिभिर्गुणेभिरावृतं वृत्तत्रयमिति। तस्मिन्यद्यक्षं बिन्दुचक्रमात्मन्वद्ब्रह्मविद्ब्रह्मचक्रं कुब्जेश्वरयन्त्रराजं ब्रह्मचक्रं विदुः॥ ५॥

18.2 स सर्वान् लोकान् जयति] स सर्वान् लोकान् जयति स सर्वान् लोकान् जयति A 3.1 °तौद°] °दा° mss 3.1 °मौद°] °मोदा° mss 3.1 °तौदायन°] °तोत्तायना° A, °तोतायना° B, °तोत्तरायना° C 3.1 °जाबाल°] °जाबाला° A, °जापाला° C, °जापा° B 3.1 ब्रह्मपल°] °ब्रह्मपला° B, om. A 3.2 °देवदृशी°] °देवदृशी° A, °देववृशि° C, °वेदवृशि° B 4 c. आत्मन्वत्] आत्मनवत् A, आत्मनवं BC 5.1 up to इति om. C 5.2 यद्यक्षं] यदक्षं A, यद C, पद B 5.2 आत्मन्वद्] आत्मनवद् mss

यो अक्रन्दयत्सलिलं महित्वा योनिं कृत्वा त्रिभुजं शयानः।
कुब्जः कामदुहो विराजः स गुहा चक्रे तन्वः पराचैः॥ ६॥
यानि त्रीणि बृहन्ति येषां चतुर्थं वियुनक्ति वाचम्।
ब्रह्मैनद्विद्यात्तपसा विपश्चिद्यस्मिन्नेकं युज्यते यस्मिन्नेकम्॥ ७॥

योनिं कृत्वादौ त्रिकोणं बिन्दुचक्रं भवति। तद्बहिर्नवकोणं तद्बाह्ये रसकोणं पुण्डरीकमष्टपत्त्रं चक्रं ततः षोडशपत्त्रं चक्रं त्रिभिर्गुणेभिरावृतं बहिरष्टकोणं चतुरस्रचक्रराजं तद्बहिः सन्ध्यावृत्तं तद्बाह्ये द्वात्रिंशतिपत्त्रं चक्रं ततश्चतुःषष्टिपत्त्रं चक्रं बहिर्मायया वृत्तत्रयं मायाकामकूर्चबीजेन भूपुरं संलिखेदिति॥ ८॥

अष्टकोणं नवद्वारं त्रिभिर्गुणेभिरावृतम्।
द्वात्रिंशतिदलं पद्मं चतुःषष्टिदलं तथा॥ ९॥
मायाकामक्रोधबीजेन वेदद्वारं समालिखेत्।
इदं कुब्जेश्वरं यन्त्रं सर्वयन्त्रोत्तमं परम्॥ १०॥
सेवकानां मोक्षकरमायुरारोग्यवर्धनम्।
अपुत्रीणां पुत्रदं च बहुना किमनेन वै।
इदं रहस्यं परममीश्वरस्यापि दुर्गमम्॥ ११॥

इदं कुब्जेश्वरं यन्त्रं शठाय कुटिलाय महानिन्दकाय परशिष्याय प्राणान्ते ऽपि सर्वथा न प्रकाशयेदिति वदन्ति ब्रह्मवादिनः शौनकाः॥ १२॥
महोग्रं विरूपाक्षं नीलकण्ठं कुब्जेश्वरं घोररूपं महाकालरूपं शेषयज्ञोपवीतधरं विश्वरूपं विरूपं विराड्रूपं महाकुब्जिकार्धाङ्गधरं पश्चिमसिंहासनस्थं पश्चिमा-

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6 a. अक्रन्दयत्] क्रंदयत् A, क्रन्दयेत् B, क्रमन्दयेत् C 6 c. कुब्जः] वत्सः Ath 6 c. °दुहो] °दूहो C, °दुघो Ath 7 a. यानि] योनि BC, in B perhaps corrected from यानि. From here, B lacking up to महाकुब्जिकाभेद° in 2, section 16 (fol. 4 missing) 7 a. त्रीणि बृहन्ति] त्रिणि बृहन्ती mss 7 c. °ऐनद्विद्यात्] °ऐतद्धि विद्यां C 7 d. युज्यते] पूज्यते C 8.1 तद्बाह्ये] तवद्बाह्ये A, तद्बाद्बाह्ये A_1 8.3 सन्ध्या°] सध्या° A, साध्य° C 8.3 द्वात्रिंशतिपत्त्रं] द्वात्रिंशतिपत्त्र C 9 d. चतुः°] चतु° mss 12.1 प्राणान्ते] प्राणीने A 12.2 शौनकाः] शौनकः mss 13.1 महाकाल°] महाकलाल° A 13.2 °आर्धाङ्गधरं] °आर्धे गिरिधरं C

म्नायक्रमपूजनप्रियं रक्तपानप्रियं महामांसचर्वणप्रियं नरचर्मासनप्रियं चतुर्दिक्षु श्मशाने महामांसचिताङ्गारास्थिशय्यासनस्थं कङ्कालमालाभूषितं वीरमुण्डमालाधरं महाभूतवेतालकरतालप्रेतमण्डलमध्यस्थं महायन्त्रसिंहासनस्थं पञ्चमहाप्रेतासनस्थं प्रेताट्टहासप्रियं प्रेतमालाधरं पश्चिमाभिमुखं महाकुब्जेश्वरं शतवक्त्रं त्रिंशल्लोचनं सहस्रबाहुपुरुषं महाकुब्जेश्वरं ध्यायेत्॥ १३॥

सहस्रशीर्षं रुद्रं सहस्राक्षम्।
ते पञ्चर्च्यः। तस्याः शिखाया मध्ये पुरुषः कुब्जेश्वरः स्थितः॥ १४॥

एक एव रुद्रो ऽवतस्थे न द्वितीयः।
असङ्ख्याता सहस्राणि ये रुद्रा अधि भूम्याम्॥
एकमेवाद्वितीयं ब्रह्म। ब्रह्मस्वरूपा कुब्जिका॥ १५॥
कत्यक्षरा कतिपदा महाविद्या॥ सनत्कुमारः प्रोवाच॥ महासप्तदशाक्षरी सिद्धिकुब्जिका। षोडशाक्षरी महोग्रकुब्जिका। द्वाविंशत्यक्षरी महावीरकुब्जिका। द्वादशाक्षरी महाज्ञानकुब्जिका। सप्ताक्षरी महाभीमकुब्जिका। नवाक्षरी सिद्धिलक्ष्मीकुब्जिका। षडक्षरी महाप्रचण्डकुब्जिका। पञ्चाक्षरी परा रुद्रकुब्जिका। महाकूटाष्टादशाक्षरी श्रीकुब्जिका॥ एता एव महाकुब्जाभेदविद्याः प्रकाशिताः॥ १६॥
य एवं वेद कुब्जिकाभेदमन्त्रराजं स सर्वदेवपूज्यो भवति स सर्वैर्देवैर्ज्ञातो भवति स सर्वैर्देवैरनुध्यातो भवति स सर्वेषु तीर्थेषु स्नातो भवति स सर्वमन्त्रजापको भवति स सर्वयन्त्रपूजको भवति स ब्रह्मपूतो भवति स विष्णुपूतो भवति स रुद्रपूतो भवति स सूर्यपूतो भवति स सोमपूतो भवति स सत्यपूतो भवति स सर्वपूतो भवति य एवं वेद महाकुब्जिकोपनिषत्॥ १७॥

13.3 महामांस°] महामीस° A, महामीन° A_1 13.7 त्रिंशल्] त्रिंशत्° A, त्रिशत° C 14.2 ते] सहस्राक्षो ते A, सहस्राक्ष्येति C 14.2 र्च्यः] च्र्च्य A, धा C 14.2 तस्याः शिखाया] तस्यै शिखायै mss 14.2 °एश्वरः] °एश्वर mss 15 d. भूम्याम्] भूः C 15.3 एवाद्वितीयं] एव द्वितीयं mss 16.1 °विद्या] °विद्याः A 16.1 °कुमारः] °कुमार mss 16.5 °विद्याः] °विद्या B 16.5 प्रकाशिताः] प्रकाशिता mss 17.1 °देव°] om. BC 17.2 °जापको] °राजको A

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अथ महासप्तदशाक्षरीं व्याख्यास्यामः॥ प्रथमं वेदादिबीजम्। द्वितीयं माया-बीजम्। तृतीयं क्रोधबीजम्। चतुर्थं रावबीजम्। पञ्चमं नृसिंहबीजम्। महाङ्कुशं षष्ठमम्। महाकुब्जिकेत्येवं समुच्चार्य ततो ऽङ्कुशबीजं नृसिंहबीजं रावबीजं क्रोधबीजं मायाबीजं वेदादिबीजमिति सप्तदशाक्षरी॥ १॥

महामन्त्रराज्ञीं यो जानाति सर्वलोकं जयति स त्रैलोक्यविजयी भवति सर्वसिद्धेश्वरो भवति चिदाचार्यमुखेन गृह्णीयान्महाकुब्जिकामन्त्रराजं सर्वपापैः प्रमुच्यते स कुब्जिकाप्रत्यक्षदेवतादर्शनं करोति स ब्रह्महत्यां तरति स वीरहत्यां तरति स भ्रूणहत्यां तरति स गोहत्यां तरति स स्त्रीहत्यां तरति स बालहत्यां तरति स सर्वहत्यां तरति गर्भजन्मजरामरणतापत्रयात्मकं दुःखं तरति स खे चरति स खेचरत्वं प्राप्नोत्येवं वेद॥ २॥

अथ महाकुब्जिकां षोडशाक्षरीं व्याख्यास्यामः॥ प्रथमं भुवनेश्वरीबीजम्। भुवनेश्वरीबीजं तु व्योमज्वलनेन्दिरा कलाबिन्दुमेलनरूपा। तद्वयम्। ततः क्रोधबीजम्। क्रोधबीजं तु महालक्ष्मीः षष्ठस्वरभूषितं नादबिन्दुमिलितम्। तद्वयम्। नृसिंहबीजम्। नृसिंहबीजं तु क्षेत्रपालः पश्चिमास्यस्वरभूषितं नादबिन्दुयुतम्। तद्वयम्। ततो ऽङ्कुशबीजम्। अङ्कुशबीजं तु महाकालं रेफारूढं ज्वालामुखी-भूषितं कलाबिन्दुमिलितं बीजद्वयं समुच्चार्य महाकुब्जिकेत्यभिमुखगता। तदनु नृसिंहबीजमङ्कुशबीजं भुवनेश्वरीबीजम्॥ ३॥

इति श्रीकुब्जिकामहाविद्येश्वर्या महाषोडशार्णं महामन्त्रराजं महाशङ्खमालया नियमेन लतापीठे यो लक्षमावर्तयति स विश्वाधीशो भवति स ब्रह्ममयो भवति स रुद्रेश्वरः स लोकेश्वरः स सर्वदेवेश्वरो भवति स सर्वान् शत्रून्मारयति स सर्वज्ञो भवति स सिद्धिकुब्जिकाप्रियो भवति॥ ४॥

1.4 मायाबीजं] om. AC 2.2 °एश्वरो] °एश्वरी BC 2.3 कुब्जिका°] कुब्जिकाः mss 2.5 स खे चरति] स खे चरंति BC, om. A 3.1 °कुब्जिकां] °कुब्जिका mss 3.2 °ज्वलने°] °ज्यलने° AC, °ज्वलने° A_1, °ज्योलने° B 3.2 तद्वयम्] तद्वयम् mss 3.3 तद्वयम्] तद्वयम् mss 3.4 क्षेत्र°] क्षत्र° BC 3.5 तद्वयम्] तद्वयम् mss 4.1 °आर्णं] °आर्णां BC, °आर्णा A 4.2 लतापीठे] तापीठे BC 4.2 स ब्रह्ममयो भवति] om. BC

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अथ द्वाविंशत्यक्षरीं व्याख्यास्यामः॥ प्रथमं पञ्च लक्ष्मीबीजम्। द्वितीयं क्रोधबीजम्। क्रोधबीजं तु लक्ष्मीर्हरषष्ठस्वरभूषितं नादबिन्दुमिलितम्। तद्वयम्। ततो भुवनेश्वरीबीजम्। भुवनेश्वरीबीजं तु प्राणसन्धिर्रेफारूढं मोहिनीस्वरभूषितं नादबिन्दुमिलितम्। तद्वयम्। ततो लक्ष्मीबीजम्। लक्ष्मीबीजं तु कामरूपं वह्न्यारूढं बिन्दुमालिनीभूषितं कलाबिन्दुमिलितम्। तद्वयम्। ततो नृसिंहबीजम्। नृसिंहबीजं तु युगान्तकं ब्रह्मसूत्रभूषितं नादबिन्दुमिलितम्। तद्वयम्। ततो ऽङ्कुशबीजम्। अङ्कुशबीजं तु महाकाली त्रिपुरसुन्दर्यारूढं त्रैलोक्यविजयस्वरभूषितं नादबिन्दुयुतं समुच्चार्य कुब्जिकेत्यभिमुखगता। तदनु महाङ्कुशबीजं नृसिंहबीजद्वयं कूर्चबीजद्वयमिति द्वाविंशत्यक्षरी॥ १॥

महाकुब्जिकां यो जानाति स महानिर्वाणमाप्नोति धनधान्यपशुपुत्रकीर्तिज्ञानैश्वर्यवान्भवति स महाकविर्भवति महामेधावी भवति स तर्कागमपुराणपातञ्जलसाङ्ख्ययोगमीमांसाधर्मशास्त्रवेदान्तज्योतिषव्याकरणालङ्कारकाव्यदिव्यौघाधीशो भवति सकलवेदार्थभाष्यकारको भवति स महाणिमाद्यष्टसिद्धिं प्राप्नोति स सकलसाम्राज्येश्वरो भवति स सर्वमन्त्रार्थं जानाति स सर्वयन्त्रार्थं जानाति स सर्वदेवसमो भवति स सर्वदेवमयो भवति स सर्वमयो भवति॥ २॥

1.1 लक्ष्मी॰] रश्मी॰ A, लक्ष्मी॰ A_1 1.2 तद्वयम्] तद्वयम् mss 1.3 मोहिनी॰] मोहिनीः mss 1.4 तद्वयम्] तद्वयम् mss 1.5 बिन्दुमालिनी॰] विमालिनी॰ BC 1.5 तद्वयम्] तद्वयम् mss 1.6 तद्वयम्] तद्वयम् mss 1.8 महाङ्कुशबीजं] महाङ्कुशबीजं नृसिंहबीजं C 1.9 A adds श्रीबीजद्वयं 2.1 महा॰] om. B 2.4 ॰काव्य॰] ॰काव्या॰ AC; length of ॰आ deleted in B 2.4 ॰औघाधीशो] ॰औघधीशो mss 2.5 ॰सिद्धिं] ॰सिद्धिः AB 2.7 thus B (added B_1); स सर्वदेवमयो भवति स सर्वदेवमयो भवतीति C, स सर्वदेवमयो भवतीति (1×) A

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अथ कुब्जिकापञ्चाक्षरीं षडक्षरीं द्वादशाक्षरीं महाष्टादशाक्षरीं व्याख्यास्यामः॥
प्रथमं प्राणेशो धारा वारुणी वह्निश्चामुण्डा महाविद्येश्वरीभूषितम्। प्रथमं कूट-
राजं पठित्वा कुब्जिकेत्यभिमुखगता। तदनु परमात्मा ब्रह्म पृथ्वी वारुणी रेफ
बिन्दुमालिनीमिलितम्। द्वितीयं कूटराजम्। तृतीयं जगद्बीजं क्रोधीशः पृथ्वी
5 मायाबीजम्॥ १॥
इत्येषा महाकुब्जिकाष्टादशाक्षरीं यो जानाति स महाखेचरो भवति स ब्रह्ममयो
भवति स विष्णुमयो भवति स रुद्रमयो भवति स सर्वज्ञानमयो भवति स
तत्त्वज्ञानवान्भवति स सर्वप्रयोगसिद्धिमाप्नोति स सर्वमन्त्रजापको भवति स
सर्वयन्त्रपूजको भवत्येवं वेद॥ २॥
क्रोधबीजं समुच्चार्य कुब्जिकायै पठित्वा बृहज्ञानुजायामुच्चरेत्। इति सप्ताक्षरी
महाकुब्जिका भवति॥ ३॥
एतस्या ज्ञानमात्रेण जीवन्मुक्तो भवति स महाचक्रवर्तीन्द्रो भवति स नवद्वीपेश्वरो
भवति चतुःसमुद्रपर्यन्तं महाराज्यं प्राप्नोति सार्वभौमो भवति महामहीपतीन्द्रो
भवति स महाराजराजेश्वरो भवति॥ ४॥

क्रोधबीजं पठित्वा तु ततो ऽङ्कुशं पठेत्सदा।
मायाबीजं पठेत्तत्र अस्त्रबीजं पठेत्सुधीः।
एषा पञ्चाक्षरी विद्या कुब्जिका या प्रकाशिता॥ ५॥

एतस्या ज्ञानमात्रेण सकलसिद्धिभाग्भवति महासार्वभौमपदं प्राप्नोत्येवं वेद॥
६॥

मायाबीजं समुच्चार्य कूर्चबीजं ततः पठेत्।
लक्ष्मीबीजं पठेत्पश्चात्कुब्जिके सिद्धिपूर्वकम्।

1.1 षडक्षरीं] षडाक्षरीं B, om. AC, षडक्षरी A_1 1.2 वारुणी] पारुणी C, प्राणी B
2.1 °आक्षरीं] °आक्षरी BC 2.1 स ब्रह्ममयो] ब्रह्ममयो BC 2.3 °सिद्धिम्] °सि-
द्धिर् mss 2.3 °जापको] °राजको A, corrected A_1 3.1 सप्ताक्षरी] समाप्ताक्षरी A
4.2 महामहीपतीन्द्रो] महामहीन्द्रो B, महीपतिन्द्रो A 5 cd. तत्र अस्त्र°] तत्रास्त्र° mss
5 d. सुधीः] पुनः A 5 f. प्रकाशिता] प्रकाशिताः mss

अन्ते कूर्चं वदेत्तत्र नवार्णा कुब्जिका स्मृता॥ ७॥
नवार्णां कुब्जिकां यो जानाति स महाभैरवो भवति स प्रत्यक्षकुब्जिकादर्शनं करोति स मन्त्रसिद्धिं कुरुते स प्रयोगसिद्धिं कुरुते स खेचरत्वं प्राप्नोत्येवं वेद॥ ८॥

प्रणवं पूर्वमुच्चार्य लक्ष्मीबीजं पठेत्ततः।
कामराजं पठेत्पश्चात्क्रोधबीजं ततः पठेत्॥ ९॥
प्रचण्डकुब्जिके ऽप्यत्र मायान्ते परिकल्पयेत्।
द्वादशार्णा महाकुब्जा सर्वविद्यात्मिका परा॥ १०॥
एतस्या ज्ञानमात्रेण मन्त्रसिद्धिः प्रजायते।
सत्यं सत्यं पुनः सत्यं सत्यं सत्यं पुनः पुनः॥ ११॥
न हि कुब्जासमा विद्या न हि कुब्जासमा स्तुतिः।
न हि कुब्जासमो मन्त्रो नास्ति ब्रह्माण्डगोलके॥ १२॥
द्वादशार्णां महाकुब्जिकां यो जानाति स

नक्षत्राणां यथा सोमो ज्योतिषामिव भास्करो भाति सर्वेषु लोकेषु सर्वेषु देवेषु सर्वेषु देवेष्विति॥ १३॥
महाकुब्जिके धनपति धनं मे देहि यशस्पति यशो मे देहि सौभाग्यवति सौभाग्यं मे देहि। राजपुत्रो राज्यकामो महाराज्यं लभते कन्याः पतिकामाः सुपतिं लभन्ते स्त्रियः पुत्रकामाः सुपुत्रपौत्रान्लभन्ते श्रोत्रियाध्यापकाचार्यत्वं लभन्ते॥ १४॥
यो कुब्जिकां नित्यमर्चयति स ब्रह्मसमो भूत्वा सर्वान्लोकान्संसृजति स विष्णुसमो भूत्वा सर्वान्लोकान्सर्वानृषीन्सर्वात्मानं पालयति स रुद्रसमो भूत्वा सर्वान्देवान्सर्वान्लोकान्सर्वानृषीन्सर्वात्मानं संहारयति स महाप्रलयं कृत्वा पुनः सृष्टिं स्थितिं संहारं कल्पे कल्पे स सर्वं करोति सर्वान्कामानवाप्नोति

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7 f. नवार्णा] नवार्णाः BC 7 f. कुब्जिका स्मृता] कुब्जिकाः स्मृताः mss 8.1 नवार्णां] नवार्णा mss 10 a. अत्र] अस्त्र B 12 a. कुब्जासमा] कुब्जामहा A, वेदसमा BC 13.1 °आर्णां] °आर्णा mss 14.1 यशस्पति] यशःपति B, यशश्वति A, यशवति C 14.2 राज्यकामो] राजकामो mss 14.3 लभन्ते] लभन्तं mss 14.3 पुत्रकामाः] पुत्रकामा mss 14.3 सुपुत्र°] तु पुत्र A 14.3 °आचार्यत्वं] °आर्चायत्वं mss 15.1 लोकान्] कामान् B 15.1 संसृजति] स सृजति BC 15.4 सृष्टिं स्थितिं] सृष्टिः स्थितिः mss 15.4 करोति] करोति स C

स सर्वान्भोगानवाप्नोति स सर्वान् शत्रून्मारयति जृम्भयति स्तम्भयत्युदकं स सोमं स्तम्भयति स सूर्यं स्तम्भयति स सर्वं जयतीत्येवं वेद महाकुब्जिकार्चनतत्त्वसारामृतोपनिषत्॥ १५ ॥

॥ ६ ॥

परमेष्ठीगुरुं पूज्य परापरगुरुं यजेत्।
परमगुरुं ततः पूज्य स्वगुरुं नित्यमर्चयेत्॥
एवं गुरुं प्रपूज्यादौ प्रातःकृत्यादिकं कुर्यात्॥ १॥
प्रातरग्निं प्रातरिन्द्रं हवामहे प्रातर्मित्रावरुणा प्रातरश्विना।
प्रातर्भगं पूषणं ब्रह्मणस्पतिं प्रातः सोममुत रुद्रं हवामहे॥ २॥
उषाकाले समुत्थाय प्रातर्यागं समाचरेत्।
उषा देवी वाचा सम्विदाना वाग्देव्युषसा सम्विदाना॥ ३॥
उषस्पतिर्वाचस्पतिना संविदानो वाचस्पतिरुषस्पतिना सम्विदानः॥ ४॥

इति मन्त्रेण समयोदकेनाचमनं कृत्वा समयोदकं ध्यात्वा पीत्वा रात्रिमातरं प्रार्थयेत्॥ ५॥

रात्रि मातरुषसं नः परि देहि।
उषा नो अह्ने परि ददादहस्तुभ्यं विभावरि॥ ६॥
रात्रिं रात्रिमरिष्यन्त तरेव तन्वा वयम्।

15.5 स सर्वान्] सर्वान् B 15.5 जृम्भयति] om. BC 15.6 स सर्वं जयती°] स सर्वं जयति स सर्वं जयती° A 2 d. सोममुत] Ath, सोमसुत A, सोममरुत B, सोमेममृत C 5.1 समयोदकेना°] समायोकेना° mss 5.1 पीत्वा] corrupted in BC 6 a. उषसं] उषसे Ath 6 c. उषा] Ath, उष mss 6 c. ददाद्] ददात्व् Ath 6 d. तुभ्यं] Ath, कभ्यं AC, कत्यं B 7 b. तरेव] (अरिष्यन्तस्) तरेम Ath, तदेव mss, but see section 8, line 2

गम्भीरमस्रवा इव न तरेयुररातयः॥ ७॥

वयं तन्वा निद्रावशाद्रात्रिं रात्रिमिति प्रतिरात्रं प्रतिमरिष्यन्त। यथारातयः शत्रवः पारे तिष्ठन्ति अस्रवा गम्भीरमतरेयुः। क इव। तरेव तरशब्देन पतङ्गोपलक्ष्यते। यथा पतङ्गो दीपकं दृष्ट्वा दीपमध्ये स्वदेहं दाहयति मरिष्यति तथा वयं तन्वा निद्रया मोहयति मरिष्यति। किमपि कर्तुं न शक्यते शववज्जाति। अस्रवा गम्भीरमतरेयुः। स्रवमिति नौकां विना यथा महागम्भीरसागरं न तरति तथा श्रीकुब्जिकाराधनं विना सम्यग्वेदार्थज्ञानं विना निद्राहारभयमैथुनं न त्यजति महाज्ञानान्धकारवशात्स सर्वं करोतीत्यर्थः॥ ८॥

ये रात्रिमनुतिष्ठन्ति ये च भूतेषु जाग्रति।
पशून्ये सर्वानृक्षन्ति ते न आत्मसु जाग्रति ते न पशुषु जाग्रति॥ ९॥

ये साधका रात्रिमनुतिष्ठन्ति रात्रौ जागरणं करोति ये महाकुब्जिकाराधनतत्परा रात्रौ जागरणं कृत्वा महाभूतशुद्धिं करोति ते भूतेषु जाग्रति ते पशुषु जाग्रति। यः पशुजागरणं करोति ते पशूनृक्षन्ति स पशुवज्जागरणं करोति ते पशुवज्जाति ते पशुत्वं प्राप्नोति। ये रात्रौ जागरणं कृत्वा महापञ्चभूतशुद्धिं कृत्वा इन्द्रियानि पशून्हत्वात्मानं सम्पूज्य कुब्जिकादीक्षावान्पुरुषः परमात्मनि जाग्रति परमात्मज्ञानसिद्धिं प्राप्नोत्येवं वेद कुब्जिकोपनिषत्॥ १०॥

अकामो धीर अमृतः स्वयम्भू रसेन तृप्तो न कुतश्चनोनः।
तमेव विद्वान्न विभाय मृत्योरात्मानं धीरमजरं युवानम्॥ ११॥

नः आत्मकं परमात्मानं षट् मधुराम्लतिक्तकटुकषायलवणषड्रसेनापि न तृप्तं

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7 c. गम्भीरम्] गम्भीम् mss 8.1 यथारातयः] यथा रात्रयः C 8.2 तिष्ठन्ति] तिष्ठति mss 8.2 अस्रवा] अप्रवादं A, अप्रवागं BC 8.2 अतरेयुः] अतेयुः mss 8.5 स्रवमिति] पूजयति C 8.5 नौकां] नौका mss 8.6 सम्यग्°] सर्व° C 9 a. अनुतिष्ठन्ति] अनुतिष्ठति BC 9 c. सर्वान्] सवान् AC 9 c. ऋक्षन्ति] रक्षन्ति Ath 9 d. न] नः Ath 10.1 महा°] om. A 10.5 हत्वात्मानं] हत्वा त्वात्मानं A 10.5 पुरुषः] पुरुषो mss 11 a. धीर अमृतः] Ath, धीरो अमृतः A, धीरो ऽमृतः BC 11 b. रसेन] रसे mss 11 c. विभाय] बिभाय Ath 12.1 °कटु°] °पटु° A

स्वयम्भू पुरुषमकामं धीरममृतमयं पुरुषममृतवाचममृतमुखा वदन्ति। तमजरं युवानं परमात्मानं विद्वान्पण्डितो वेदार्थज्ञः पुरुषो महाधीरो मृत्योः सकाशान्न विभाव्य सम्भावनापि न विद्यतेत्यर्थः॥ १२॥

त्वं स्त्री त्वं पुमानसि त्वं कुमार उत वा कुमारी।
त्वं जीर्णो दण्डेन वञ्चसि त्वं जातो भवसि विश्वतोमुखः॥ १३॥
तस्माद्वै विद्वान्पुरुषमिदं ब्रह्मेति मन्यते।
सर्वा ह्यस्मिन्देवता गावो गोष्ठ इवासते॥ १४॥
प्रथमेन प्रमारेण त्रेधा विश्वं विगच्छति।
अज एकेन गच्छत्यज एकेन गच्छतीहैकेन निषेवते॥ १५॥

एवं स्वात्मानं गुरुं स्वेष्टदेवीं चैक्यं सम्भाव्य प्रातःकृतिं कुर्यात्। पराशरेणोक्तं सम्यग्ब्रह्मज्ञानं विना वेदमन्त्रार्थज्ञानं विना न कुब्जिकां यजेत्प्रातःकृत्यादिकं न कुर्यात्। तस्माद्ब्रह्मज्ञानस्यावश्यकत्वमुक्तं पराशरेण महाथर्वणरहस्यकुब्जिकोपनिषदे ऽप्युक्तं य एवं वेद महाकुब्जिकोपनिषत्॥ १६॥

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सहस्राब्जचन्द्रमण्डलमध्ये भ्रमरगुम्फितगुहायां श्रीसच्चिदानन्दमयं परब्रह्मस्वरूपं स्वगुरुं परमगुरुं परापरगुरुं परमेष्ठीगुरुं विलोमेन पश्चिमाम्नायक्रमेण

12.2 धीरम्] अधीरं A, अधीरंश्च B, अधीरश्च C 12.2 अजरं] अरं AB, अनं C 12.3 परमात्मानं] परमानं mss 12.3 पण्डितो] पण्डित A, यदि BC 13 c. जीर्णो] जीर्णे AC, जीर्ण B 13 c. वञ्चसि] वचसि BC 14 d. गोष्ठ] गोष्ठे BC 15 a. प्रथमेन] अथमेन AC 15 b. त्रेधा] त्रैधा A, त्रै B, त्रैसो C 15 b. विश्वं] विष्वङ् Ath 15 c. अज] अद Ath (2×) 15 d. निषेवते] विषेवते A, विधेवते B, विधेरते C 16.1 एवं स्वात्मानं] एवमात्मानं BC 16.1 °कृतिं] om. BC 16.1 पराशरेणोक्तं] परापरेणोक्तं B 16.3 पराशरेण] परापरेण B 1.1 सहस्राब्ज°] महाम्राब्ज° C 1.1 श्री°] om. A 1.2 स्वगुरुं] गुरुं BC

सहस्राब्जे महाचक्रैकचक्रे मानवौघागुरुं सिद्धौघागुरुं दिव्यौघागुरुं दिव्यरूपं शिवशक्त्यात्मकमग्नीषोमात्मकं ब्रह्मस्वरूपं परमव्योम्निकं पञ्चभूतजनकं सर्वदेवजनकं सर्ववेदजनकं सर्वेन्द्रियजनकं सर्वतेजोजनकं सृष्टिस्थितिसंहारकारकं स सूर्यजनकं स सोमजनकं सर्वजनकं स सर्वजनकमिति॥ १॥

सोमः पवते जनिता मतीनां जनिता दिवो जनिता पृथिव्याः।
जनिताग्नेर्जनिता सूर्यस्य जनितेन्द्रस्य जनितोत विष्णोः॥ २॥

स विष्णुजनकं स रुद्रजनकं स ब्रह्मजनकं स भूर्भुवःस्वर्जनकं महर्जनकं तपःसत्यजनकम्। श्रीगुरुं शान्तं सदाशिवं ब्रह्मादिवन्दितं योगिध्येयम्। तत्र न दुःखं न सुखम्। प्रतिबुद्धः सर्वतः स्वयं विभाति॥ ३॥

न तत्र चन्द्रार्कवपुः प्रकाशते न वान्ति वाता न च यान्ति देवताः।
यत्र देवः क्रतुभिर्भूतभावनः स्वयं विभूत्या विरजः प्रकाशते॥ ४॥
न तत्र सूर्यो भाति न चन्द्रतारकं नेमा विद्युतो भान्ति कुतो ऽयमग्निः।
तमेव भान्तमनुभाति नित्यं तस्य भासा सर्वमिदं विभाति॥ ५॥
दिव्यो ह्यमूर्तिः पुरुषः सबाह्याभ्यन्तरे ह्यजः।
अप्राणो ह्यमनाः शुभ्रो ऽक्षरात्परतः परः॥ ६॥

तत्परं ब्रह्म परिपूर्णं नित्यं निरञ्जनमद्वयम्। तत्त्वमसि। अहं ब्रह्मास्मि।

1.3 महाचक्रैकचक्रे] महाचक्रे B (see at n. 26) 1.4 परम°] पर° BC 1.5 °तेजो°] B_1, BC °तेज°, A °भूत° 1.5 °कारकं] °कारकारकं A, °कं C 1.6 सर्वजनकं स] सर्वजनकं A 2 a. पवते] पचत B, पचम C 2 b. पृथिव्याः] पृथिव्या mss 2 d. जनितोत] जनईतोत A, जनईतात BC 3.1 °भुवः°] °भुव° mss 3.1 °स्वर्°] °स्व° AB 3.1 महर्जनकं] om. BC 3.2 श्रीगुरुं शान्तं] गुरुशान्तं AC 4 b. वान्ति] वाति mss 4 b. यान्ति] याति B, यानि C 4 b. देवताः] देवता mss 4 c. देवः] देव mss 4 c. क्रतुभिर्] कृतुभि mss 4 d. विरजः] विरुजः C, विरुज B 5 a. भाति] विभाति B 5 b. नेमा] नमा BC 5 b. विद्युतो] विद्युता C, विद्युद् B 5 b. कुतो] कुजा A, corrected 5 c. एव भान्तम्] एव भान्तिम् A, एभान्तिम् B, अभीतिम् C 5 b. अनुभाति] अतुभीति C 5 d. भासा] भासाः mss 6 a. ह्यमूर्तिः] C, °घमूर्तिः B, मूर्तिः A, ह्यमूर्तः MuUp 2,1,2a 6 c. ह्यमनाः] ह्यमनाच् C, ह्यमणच् AB 7.1 तत्त्वम्] तत्वम् mss

अयमात्मा ब्रह्म। यो ऽसावादित्ये पुरुषः सो ऽसावहम्। खं ब्रह्मरूपं श्रीगुरुं सहस्रदलमहाचक्रैकचक्रराजे महाचन्द्रपीठे स्वगुरुं ध्यायेत्॥ ७॥

एकचक्रं वर्तत एकनेमि सहस्राक्षरं प्र पुरो नि पश्चात्।
अर्धेन विश्वं भुवनं जजान यदस्यार्धं गुरुरूपमुग्रम्॥ ८॥
ऊर्ध्वः सुप्तेषु जागर ननु तिर्यङ्निपद्यते।
न सुप्तमस्य सुप्तेष्वनु शुश्राव कश्चन॥
शिवशक्त्यात्मकं श्रीगुरुं ध्यायेत्॥ ९॥
यदस्य दक्षिणमक्ष स उ स आदित्यो यदस्य सव्यमक्ष स उ स चन्द्रमाः।
यो ऽस्य दक्षिणः कर्णो हि सो ऽग्निर्यो ऽस्य सव्यः कर्णो हि स पवमानः।
अहोरात्रे नासिके दितिश्चादितिश्च शीर्षकपाले सम्वत्सरः शिरः॥ १०॥

ब्रह्मास्य शीर्षं बृहदस्य पृष्ठं वामदेव्यमुदरमोदनस्य।
छन्दांसि पक्षौ मुखमस्य सत्यं विष्टारी जातस्तपसो ऽधि यज्ञः॥ ११॥

तस्यौदनस्य बृहस्पतिः शिरो ब्रह्म मुखम्॥ १२॥
द्यावापृथिवी श्रोत्रे सूर्याचन्द्रमसावक्षिणी सप्त ऋषयः प्राणापानाः॥ १३॥

प्राणमाहुर्मातरिश्वानं वातो ह प्राणमुच्यते।
प्राणे ह भूतं भव्यं च प्राणे सर्वं प्रतिष्ठितम्॥ १४॥
सूर्यश्चक्षुर्वातः प्राणो ऽन्तरिक्षमात्मा पृथिवी शरीरम्।
अस्तृतो नामाहमयमस्मि स आत्मानं निदधे द्यावापृथिवीभ्यां

7.2 आदित्ये] आदित्येक° AC, °क° blotted out in B 7.3 °राजे] °राज° mss 8 a. °नेमि] Ath, नेमी BC 8 b. पश्चात्] पश्चा Ath 8 d. गुरुरूपम्] गुरुजजयं BC; different Ath 8 d. उग्रम्] उग्र AC 9 a. सुप्तेषु] स्वप्नेषु A, AthPaip 9 a. जागर] जागार Ath 9 b. ननु तिर्यङ्] न तु तिप्यङ् A, °ण तु तिप्यङ् BC 9 d. अनु शुश्राव] श्रीगुरुं स्राव C 10.1 अक्ष स उ] अक्ष्यसौ Ath (2×) 10.2 हि] हिं mss, ऽयं Ath 10.2 हि] हिं mss, ऽयं Ath 10.3 नासिके] रात्रिके AB, रातिके C 11 d. तपसो] स्रपसो C, सोपसो B 13.1 °पृथिवी] °पृथिवीः mss 13.1 श्रोत्रे] श्रोत्र BC 13.1 अक्षिणी] अक्षिणि mss 14 b. प्राणम्] प्राण Ath 15 a. सूर्यश्] सूर्यो मे Ath 15 ab. प्राणो ऽन्तरिक्षम्] Ath, प्राणंतरिक्षम् AC, प्राणंतरीक्षम् B

गोपीथाय॥ १५ ॥
तस्माद्वै विद्वान्पुरुषमिदं ब्रह्मेति मन्यते॥ १६ ॥
ब्रह्मापरं युज्यतां ब्रह्म पूर्वं ब्रह्मान्ततो मध्यतो ब्रह्म सर्वजः॥ १७ ॥

तत्परं ब्रह्म तत्सत्यं तत्सलिलं तदव्यक्तं तदस्पर्शं तदरूपं तदगन्धं तदरसं तदमृतम्। तन्निष्ठो भूतात्मा सैषा पञ्चमहाभूतः॥ १८ ॥
प्रकृतिजनकं श्रीपरमेष्ठीगुरुं सच्चिदानन्दरूपं ध्यात्वा मानसाद्युपचारैः सम्पूज्य सञ्जप्य तर्प्य समर्प्य श्रीसिद्धिकुब्जिकारूपं स्वगुरुं ध्यात्वा स्वात्मानं गुरुं स्वेष्टदेवीं चैक्यं ज्ञात्वा प्रार्थयेत्॥ १९ ॥

कुब्जिका परमेष्ठिनी वाग्देवी ब्रह्मसंश्रिता।
ययैव ससृजे घोरं तयैव शान्तिरस्तु नः॥ २०॥
इदं यत्परमेष्ठिनं मनो वां ब्रह्मसंश्रितम्।
येनैव ससृजे घोरं तेनैव शान्तिरस्तु नः॥ २१॥
इमानि यानि पञ्चेन्द्रियानि मनःषष्ठानि मे हृदि ब्रह्मणा संश्रितानि।
यैरेव ससृजे घोरं तैरेव शान्तिरस्तु नः॥ २२॥
अष्टाविंशानि शिवानि शग्मानि सह योगं भजन्तु मे।
योगं प्रपद्ये क्षेमं च क्षेमं प्रपद्ये योगं च नमो ऽहोरात्राभ्यामस्तु॥
इति सम्प्रार्थ्य कुलवृक्षं प्रणम्य॥ २३॥

मधुमन्मूलं मधुमदग्रमासां मधुमन्मध्यं वीरुधां बभूव।
मधुमत्पर्णं मधुमत्पुष्पमासां मधोः सम्भक्ता अमृतं
घृतमन्नं दुहुतां कुब्जिकात्मकम्॥
कुलवृक्षं प्रणम्याजपं समर्पयेत्॥ २४ ॥

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15 c. अस्तृतो] Ath, असृतो mss 15 d. गोपीथाय] Ath, गोपीयाय AB, गीयीयाय C 17 a. युज्यतां] पूज्यतां BC 17 b. सर्वजः] सर्वतः Ath 18.1 अरसं] अरजसं BC 18.2 सैषा] सेषा B 18.2 पञ्चमहाभूतः] महापञ्चभूतः A 20 a. कुब्जिका] इयं या Ath 20 b. °संश्रिता] °संशिता Ath 21 b. वां] वा Ath 21 b. °संश्रितम्] °संशितम् Ath, A 22 b. हृदि] Ath, रुदि mss 22 b. संश्रितानि] संशितानि Ath, B 22 c. यैरेव] येनैव BC 24 c. मधुमत्] मत् BC 24 d. अमृतं] अमृत B_1C, अमृ AB 24 e. दुहुतां कुब्जिकात्मकम्] दुह्रतां गोपुरोगवम् Ath

अजपा वैष्णवी माया जप्येन साजिता परा।
कुब्जिका ब्रह्मविद्या सा या वेदैरुपगीयते॥ २५॥
अनाख्येयमिदं गुह्यं योगीकेशसमं निभम्।
हंसस्य गतिविस्तारं भुक्तिमुक्तिफलप्रदम्॥ २६॥

हंसं परमहंसनिर्वाणं व्याख्यास्यामः॥ ब्रह्मचारिणे शान्ताय गुरुभक्ताय कुब्जिकासाधकाय प्रकाशयेत्। शठाय गुरुमन्त्रयन्त्रतन्त्रमार्गनिन्दकाय न दर्शयेत्॥ २७॥
हंसः परमात्मा परं ज्योतिः सर्वेषु देहेषु कीटकपतङ्गादिषु देहेषु व्याप्नोति। यथा काष्ठे ह्यग्निस्तिलेषु तैलमिव तम् विदित्वाति मृत्युमेति। नान्यः परमपन्था विद्यते ऽयनाय॥ २८॥
आधाराद्वायुमुत्थाप्य स्वाधिष्ठानं त्रिः प्रदक्षिणीकृत्य मणिपूरं गत्वानाहतमतिक्रम्य विशुद्धौ प्राणान्निरुध्याज्ञाचक्रे द्विदले हक्षद्वितत्त्वमये वर्णमये स्थित्वा ब्रह्मरन्ध्रं ध्यायन् त्रिमात्रो ऽहमित्येवं सर्वदा ध्यायन्नादमादाय हंसेति कुण्डलिनीमुत्थाप्य सो ऽहमिति मन्त्रेण परमशिवेन सह संयोज्य ब्रह्मरन्ध्रपर्यन्तं शुद्धस्फटिकसङ्काशं निराभासं परमगुरुं ध्यायेत्॥ २९॥

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26 and 27–29, 32–34, 61 ≈ HUp 3 and following prose 26 b. योगीकेशसमं निभम्] योगिनां कोशसन्निभम् HUp 26 c. हंसस्य गतिविस्तारं] हंसस्याकृतिविस्तारं HUp 27.1 हंसं] अथ हंस° HUp 27.1 °निर्वाणं] °निर्णयं HUp 27.1 शान्ताय गुरु°] शान्ताय दान्ताय गुरु° HUp 27.2 दर्शयेत्] HUp different 28.1 ज्योतिः] हंस हंसेति सदा ध्यायन् HUp 28.1 कीटकपतङ्गादिषु देहेषु] om. HUp 28.1 व्याप्नोति] व्याप्य वर्तते HUp 28.2 काष्ठे ह्यग्निस्] ह्यग्निः काष्ठेषु HUp 28.2 विदित्वाति] विदित्वा न HUp 28.2 नान्यः – ऽयनाय] om. HUp 29.1 आधाराद्] गुदमवष्टभ्य आधाराद् HUp 29.1 मणिपूरं] मणिपूरकं च HUp 29.2 आज्ञाचक्रे – स्थित्वा] आज्ञामनुध्यायन् HUp 29.3 नादमादाय] अथो नादमाधाराद् HUp 29.3 हंसेति – संयोज्य] om. HUp 29.5 निराभासं परमगुरुं ध्यायेत्] स वै ब्रह्म परमात्मेत्युच्यते HUp

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27.1 °निर्वाणं] °निवाण्णं AB (°निवाण्णं A_1), °निवाणं C 28.1 ज्योतिः] ज्योति mss 28.1 देहेषु] देवेषु BC 28.1 कीटक°] °कीटकाः mss 28.2 मृत्युमेति] मृत्युमे mss (ति added B_1) 28.2 नान्यः] नांन्यः C, नांत्यः A (corr. A_1) 28.2 परम°] पर° BC 28.3 ऽयनाय] यनाय B, यजनाय AC (°ज° deleted B_1) 29.2 प्राणान्] प्राणी mss 29.2 °द्वितत्त्वमये वर्णमये] C, °द्वितत्ववर्णमये A, °द्वितत्वमये B (B_1 adds वर्णमये)

न तत्र चन्द्रार्कवपुः प्रकाशते न वान्ति वाता न च यान्ति देवताः।
यत्र देवः क्रतुभिर्भूतभावनः स्वयं विभूत्या विरजः प्रकाशते॥ ३०॥
न तत्र सूर्यो भाति न चन्द्रतारकं नेमा विद्युतो भान्ति कुतो ऽयमग्निः।
तमेव भातिमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति॥ ३१॥

हंस ऋषिः। अव्यक्तगायत्री छन्दः। परमहंसो देवता। हमिति बीजकम्। सः इति शक्तिः। सो ऽहमिति कीलकम्। अद्याहोरात्रयोर्मध्ये श्वासोच्छ्वासरूपेण एकविंशतिसहस्राणि षट्शतान्यधिकानि भवन्ति॥ ३२॥
सूर्याय सोमाय गणेशाय निरञ्जनाय निराभासाय तनु सूक्ष्मः प्रचोदयादित्यग्नीषोमाभ्यां वौषट् हृदयाद्यङ्गन्यासकरन्यासौ भवतः॥ ३३॥
एवं कृत्वा हृदये ऽष्टदले हंसात्मानं ध्यायेत्॥ अग्नीषोमौ पक्षौ। ॐकारः शिरो बिन्दुर्नेत्रं सत्यं मुखं कुब्जेश्वरमहाकुब्जिकाश्वरणौ बाहौ महाकालकरालौ द्वौ शिखा प्रजापतिः॥ ३४॥

प्रजापतिश्च परमेष्ठी च शृङ्गे इन्द्रः
शिरो अग्निर्ललाटं यमः कृकाटम्॥ ३५॥

सोमो राजा मस्तिष्को द्यौरुत्तरहनुः पृथिव्यधरहनुः॥ ३६॥
विद्युज्जिह्वा मरुतो दन्ता रेवतीर्ग्रीवाः कृत्तिका स्कन्धा घर्मो वहः॥ ३७॥

32.1 हंस] अथ हंस HUp 32.1 अव्यक्तगायत्री] अव्यक्ता गायत्री HUp 32.1 हमिति बीजकम्] अहमिति बीजम् HUp 32.2 समिति] स इति HUp 32.2 अद्याहोरात्रयोर्] षट्सङ्ख्या अहोरात्रयोर् HUp 32.2 °रूपेण] om. HUp 33.1 गणेशाय] om. HUp 33.1 सूक्ष्मः] सूक्ष्म HUp 33.1 इत्य्°] इति HUp 34.1 पक्षौ। ॐकारः] पक्षावोंकारः HUp 34.2 बिन्दुर्] बिन्दुस्तु HUp 34.2 सत्यं] om. HUp 34.2 कुब्जेश्वरमहाकुब्जिकाश्] रुद्रो रुद्राणी HUp 34.2 बाहौ] बाहू HUp 34.2 महाकालकरालौ द्वौ] om. HUp 34.3 शिखा प्रजापतिः] कालश्चाग्निश्चोभे पार्श्वे भवतः HUp

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30 b. वान्ति] om. BC 31 c. भातिम्] भीतिम् A 31 d. भासा] भासाः mss 32.2 श्वासोच्छ्वास°] स्वासोत्स्वास° AB, स्वासत्मास° C 33.1 तनु] तनू AB, तन्न A_1 34.1 ऽष्टदले] अष्टदले B 34.2 बिन्दुर्नेत्रं] बिन्दुनेत्रं mss 34.2 सत्यं] सत्य mss 34.2 कुब्जेश्वर°] कलेश्वरमहाश्वर° C 34.3 शिखा] शिखाः mss 36.1 मस्तिष्को] Ath, मस्तिष्का mss 37.1 घर्मो वहः] घमे विहः A, धमे विहः BC

विश्वं वायुः स्वर्गो लोकः कृष्णद्रं विधरणी निवेष्यः॥ ३८॥
श्येनः क्रोडो ऽन्तरिक्षं पाजस्यं बृहस्पतिः ककुद्बृहतीः कीकसाः॥ ३९॥
देवानां पत्नीः पृष्टय उपसदः पर्शवः॥ ४०॥
मित्रश्च वरुणश्चांसौ त्वष्टा चार्यमा च दोषणी महादेवो बाहू॥ ४१॥
इन्द्राणी भसद्वायुः पुच्छं पवमानो वालाः॥ ४२॥
ब्रह्म च क्षत्रं च श्रोणी बलमूरू॥ ४३॥
धाता च सविता चाष्ठीवन्तौ जङ्घा गन्धर्वा अप्सरसः कुष्ठिका अदितिः शफाः॥ ४४॥
चेतो हृदयं यकृन्मेधा व्रतं पुरीतत्॥ ४५॥
क्षुत्कुक्षिरिरा वनिष्ठुः पर्वताः स्राशयः॥ ४६॥
क्रोधो वृक्कौ मन्युराण्डौ प्रजाः शेपः॥ ४७॥
नदी सूत्री वर्षस्य पतय स्तना स्तनयित्नुरूधः॥ ४८॥
विश्वव्यचास्त्वमौषधयो लोमानि नक्षत्राणि रूपम्॥ ४९॥
देवजना गुदा मनुष्या आन्त्राण्यत्रा उदरम्॥ ५०॥
रक्षांसि लोहितमितर्जना ववन्धम्॥ ५१॥
अभ्रं पीबो मज्जा निधनम्॥ ५२॥
अग्निरासीन उत्थितो ऽश्विना॥ ५३॥
इन्द्रः प्राङ्तिष्ठन्दक्षिणा तिष्ठन्यमः॥ ५४॥
प्रत्यङ्तिष्ठन्धातोदङ्तिष्ठन्सविता॥ ५५॥
तृणानि प्राप्तः सोमो राजा॥ ५६॥

38.1 स्वर्गो] स्वर्गा॰ A, स्वर्ग॰ BC 38.1 कृष्णद्रं] Ath, कृष्णद्रूं A, open space BC 39.1 श्येनः] Ath, स्फेनः mss 39.1 पाजस्यं] पाजस्य हुं A, ॰स्य ३ A_1, BC have varieties of अनुनासिक; see the Ath text 40.1 पत्नीः] पत्नी mss 41.1 वरुणश्चांसौ] Ath, वरुण श्रांसौ A, वरुण वसौ BC 41.1 त्वष्टा] Ath, त्वष्टौ mss 43.1 बलमूरू] वमूरू mss 44.1 चाष्ठीवन्तौ] Ath, याः ष्ठीवन्तौ mss 44.1 अदितिः] अदिति mss 45.1 व्रतं] वृतं mss 46.1 स्राशयः] प्राशयः B, ह्याशयः C 47.1 वृक्कौ] वृक्को mss 47.1 प्रजाः] प्रजा Ath 48.1 पतय] पतयः BC 49.1 चर्मौषधयो] चमोषधयो AB, श्रमोषध्यो C 50.1 आन्त्राण्यत्रा] श्रोत्राण्यत्रा BC 50.1 उदरम्] तुदरम् A, नुदरम् BC 51.1 लोहितमितर्जना] लोहितमितरजना Ath 51.1 ववन्धम्] पवन्धम् A, ऊबध्यम् Ath 53.1 उत्थितो] Ath, घितो A, घिना॰ B, ॰द्धि C

मित्र ईक्षमाण आवृत्त आनन्दः॥ ५७॥
युज्यमानो वैश्वदेवो युक्तः प्रजापतिर्विमुक्तः सर्वम्॥ ५८॥
एतद्वै विश्वरूपं सर्वरूपं गोरूपम्॥ ५९॥
उपैनं विश्वरूपात्सर्वरूपाः पशवस्तिष्ठन्ति य एवं वेद॥ ६०॥
परमहंसो भानुकोटिप्रतीकाशो येनेदं व्याप्तं भुवनं भूतं भवद्भविष्यादि॥ ६१॥
मूलाधारे चतुर्दले ॐ गं गणपतये नमः। वं शं षं सं बीजात्मने नमः। स्वाधिष्ठानषड्दलचक्राय नमः। बं भं मं यं रं लं बीजात्मने नमः । मणिपूरचक्राय नमः। दिग्दले डं ढं णं तं थं दं धं नं पं फं बीजात्मने नमः। अनाहतचक्राय नमः। श्रीसूर्यदले कं खं गं घं ङं चं छं जं झं ञं टं ठं बीजपुरुषाय नमः। विशुद्धचक्राय नमः। षोडशदले अं आं इं ईं उं ऊं ऋं ॠं ऌं ॡं एं ऐं ओं औं अं अः बीजपुरुषाय नमः। आज्ञाचक्राय नमः। पद्मदले ह क्ष द्विवर्णमन्त्रासनस्थाय हंसःपरमात्मने नमः॥ ६२॥
पूर्वदले पुण्यमतिः। आग्नेय्यां निद्रालस्यादयो भवन्ति। याम्ये क्रूरमतिर्भवति। नैर्ऋत्ये यदा हंसः परमात्मा तिष्ठति तदा पापमतिर्भवति महापञ्चपातकानि करोति। वारुण्यां हंसो यदा याति तदा रत्यादिचुम्बनालिङ्गनं करोति। गीतवाद्यनृत्यादिनानाविधिक्रीडाकरणेच्छा भवति। वायव्ये गमनादौ बुद्धिः। सौम्ये रतिप्रीतिः। ईशाने जपपूजादानकरणेच्छा भवति। मध्ये हंसो यदा याति तदा महावैराग्यं चोत्पद्यते। मृत्तिकेत्येव सत्यम्॥ ६३॥
सर्वं भस्म। अग्निरिति भस्म। वायुरिति भस्म। जलमिति भस्म। स्थलमिति भस्म। सर्वं ह वा इदं भूतं भवद्भविष्यत्सर्वं स्थावरजङ्गमं सर्वं भस्म। न एतानि चक्षूंसि यस्माद्व्रतमिदं पाशुपतं यद्भस्मनाङ्गानि संस्पृशेत्तदेतत्पशुपाशविमोक्षणाय तद्भस्मधारणं करोति॥ ६४॥

61.1 परमहंसो] एषो ऽसौ परमहंसो HUp 61.1 °प्रतीकाशो येनेदं] °प्रतीकाशः। येनेदं HUp 61.1 भुवनं – भविष्यादि] om. HUp

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57.1 ईक्षमाण] इशमाण B, इसमाना C 60.1 विश्वरूपात्] विश्वरूपाः Ath 61.1 व्याप्तं] व्यामं A, व्योमं BC 62.1 वं शं – नमः] om. A 62.6 पद्मदले] पक्षदले A 63.1 पुण्यमतिः] पुण्यमिति mss 63.1 आग्नेय्यां] आग्नेयां mss 63.2 तदा पापमतिर्] तदोपायमतिर् BC 63.4 गमनादौ] मनादौ mss 63.5 रतिप्रीतिः – महा°] om. A 63.5 मध्ये] मध्यपत्रे C 64.1 स्थलमिति भस्म] स्थलमिति AB, AśirUp adds व्योमेति भस्म

स्वप्नमायास्वरूपेण सृष्टिरन्यैर्विकल्पिता।
इच्छामात्रं प्रभोः सृष्टिरिति सृष्टिर्विकल्पिता॥ ६५॥
अर्धमात्रात्मकेनेदं विश्वं व्याप्य व्यवस्थिता॥ ६६॥
कार्योपाधिरयं जीवः कारणोपाधिरीश्वरः।
कार्यकारणतां हित्वा पूर्णबोधो ऽवशिष्यते॥ ६७॥

यदा चक्रमध्ये हंसः परमात्मा याति तदा महावैराग्यवशाद्ब्रह्मज्ञानं चोत्पद्यते सद्ब्रह्ममयो भवति। केसरे यदा हंसात्मा याति तदा जाग्रदवस्थावशाद्विश्वं व्याप्य विश्वरूपेण विराड्रूपेण तिष्ठति॥ ६८॥
विराड्वाग्निर्विराट्पृथिवी विराडन्तरिक्षं विराट्प्रजापतिः। विराड्मृत्युः साध्यानामधिराजो बभूव तस्य भूतं भव्यं वशे स मे भूतं भव्यं वशे कृणोतु॥ ६९॥
कर्णिकामध्ये हंसात्मा यदा याति तदा स्वप्नवशाद्धिरण्यगर्भो भवति॥ ७०॥

हिरण्यगर्भः समवर्तताग्रे भूतस्य जातः पतिरेक आसीत्।
स दाधार पृथिवीमुत द्यां कस्मै देवाय हविषा विधेम॥ ७१॥
आपो अग्रे विश्वभावाद् गर्भं दधाना अमृता शतज्ञाः।
यासु देवीष्वधि देव आसीत्कस्मै देवाय हविषा विधेम॥ ७२॥

लिङ्गे यदा हंसात्मा याति तदा सुषुप्तिवशात्सर्वं शून्यमिदं जगत्। ॐ खं ब्रह्ममयो भवति॥ यदा हंसात्मा पद्मत्यागं करोति तदा तुरीयावस्थावशाद्ब्रह्मास्म्यहं ब्रह्मास्मि। तत्त्वमसीति निश्चयार्थः प्रतिपादयति॥ ७३॥

स्वयं माता पिता प्रोक्ताः स्वयं भ्राता स्वयं गुरुः॥

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65 b. सृष्टिरन्यैर्वि°] सृष्टिरन्यैवि° mss 65 d. सृष्टिर्वि°] सृष्टिवि° mss 67 c. कार्यकारणतां हित्वा] कार्याकारणतं हत्वा mss; cf. Śukarahasya Up 3.12 68.1 महा°] om. C 68.1 महा° – जाग्रदवस्था°] om. B 68.2 सद्ब्रह्म°] सब्रह्म° C 68.2 °वशाद्] °वशा mss 68.3 विश्वरूपेण] विश्वेण B, विश्वण C 69.1 वाग्निर्वि°] वाग्निवि° mss 69.1 °रिक्षं] °रीक्षं BC 72 a. विश्वभावाद्] विश्वमावन् Ath 72 b. गर्भं] गर्भ mss 72 b. शतज्ञाः] ऋतज्ञाः Ath 73.3 तत्त्वमसीति] तत्वमसीति mss

सचराचरं स्वयं व्याप्तं तत्त्वमसीति स्वयं स्वयं तत्त्वमसीति स्वयं स्वयमित्यर्थः॥ ७४॥

यदा हंसो नादे लीनो भवति तदा तुरीयातीतावस्थावशान्निराभासं निरञ्जनं निर्विकल्पं चिन्मयं चिद्रूपं चिदाकारं नित्यं ज्योतिरूपमणुरूपं भाति॥ ७५॥

चत्वारि वाक्परिमिता पदानि तानि विदुर्ब्राह्मणा ये मनीषिणः।
गुहा त्रीणि निहिता नेङ्गयन्ति तुरीयं वाचो मनुष्या वदन्ति॥ ७६॥

य एतां तुरीयरूपां तुरीयातीतां महाकुब्जिकां पश्चिमसिंहासनस्थां महापञ्चप्रेतासनां महाघोरां सिद्धिकुब्जिकां कूटमन्त्रासनां महाकूटेश्वरीकुब्जिकां स्वहृधये पूजाचक्रं सम्भाव्य मानसाद्युपचारैः समभ्यर्च्य सञ्जप्य तर्प्य समर्प्य॥ ७७॥

ॐ ह स ख फ्रें ॐ परमेष्ठीगुरुपादुकां पूजयामि नमः स्वाहेति मन्त्रेण परमेष्ठीगुरुं पूजयेत्। ऐं ह्सं स्फ्रें ऐं परापरगुरुपादुकां पूजयामि इत्यनेन परापरगुरुं पूजयेत्। श्रीं ह्रीं ह्सफ्रें श्रीं ह्रीं परमगुरुपादुकां पूजयामि इत्यनेन परमगुरुं पूजयेत्। ह्सं क्हं ह्सं ख्फ्रें स्हं क्हं इति मन्त्रेण कुब्जेशानन्दनाथं श्रीगुरुं श्रीसिद्धिकुब्जाम्बापादुकां पूजयामि। ॐ नमः स्वाहेति मन्त्रेण श्रीगुरुं समभ्यर्च्य। ऋल व र यूं इति सिद्धिकूटेन दिव्यौघागुरुं समभ्यर्च्य। स्ह्क ल्ह ख्फ्रें ड्क ल्ह इति मन्त्रेण सिद्धौघागुरुं सम्पूज्य। क च ट व र यीं मन्त्रेण मानवौघागुरुं सम्पूज्यानुलोमविलोमेन नवधा सम्पूजयेत्॥ ७८॥

ॐ कुब्जिकादेव्यै विद्महे कुलदीपायै धीमहि ह्रीं तन्नः कुब्जिः प्रचोदयात्॥ महाकुब्जिकागायत्रीमन्त्रेण महाकुब्जिकां पूजयेत्॥ ७९॥

ॐ ब्रह्मविष्णुमहेश्वरादि ऋषिः। गायत्र्युष्णिगनुष्टुब्बृहतीपङ्क्तित्रिष्टुब्जगत्यादि छन्दांसि। रुद्रकुब्जिकामहाकुब्जिकावीरकुब्जिकाश्मशानकुब्जिकागुह्यकुब्जि-

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74.2 सचराचरं] सचराचर mss 74.2 तत्त्वमसीति] तत्वमसी mss 74.2 तत्त्वमसीति] तत्वमसी mss 75.2 °रूपमणुरूपं] °रूपं BC 76 b. विदुर्ब्रा°] विदुब्रा° mss 76 b. ब्राह्मणा] ब्राह्मणो A, ब्राह्मणे C 77.3 तर्प्य] om. BC 78.1 ह्सखफ्रें] ह्स्ख्फ्रें (ligature) C 78.2 ऐं ह्सं स्फ्रें] ऐं ह्स्फ्रें B, ऐं (ह्स) फ्रें C 78.2 इत्यनेन] नम इत्यनेन C 78.3 ह्सफ्रें] ह्सख्फ्रें A, ह्स्फ्रें B 78.4 क्हं] om. B, श्रीं ह्रीं ह्सफ्रें श्रीं ह्रीं C 78.6 ऋल] A, open space BC 78.6 स्ह्क ल्ह] स्ह्ख्ल्° B, ल्हु° C 78.7 ड्क ल्ह] ड्व ह्र B, ड्धं ह्रः C 78.7 क च] क अ च A 79 a. °देव्यै] °देवी AC

कासिद्धिकुब्जिकाभीमकुब्जिकाभद्रकुब्जिकाप्रचण्डकुब्जिकाज्ञानकुब्जिकामहोग्र-
कुब्जिका देवता। हृदये विनियोगः॥ ८०॥

हृदिस्था कालिका विद्या महाकुब्जा हृदि स्थिता।
सिद्धिकुब्जा महाविद्या कुब्जानाथेन सेविता॥ ८१॥
कुब्जेश्वरं विरूपाक्षं नीलकण्ठं त्रिलोचनम्।
ऊर्ध्वकेशं ज्योतिरूपं व्यालयज्ञोपवीतकम्॥ ८२॥
सहस्रशीर्षं रुद्रं सहस्राक्षं विश्वशम्भुवम्।
विश्वतः परमं विश्वं कुब्जेशं विश्वतोमुखम्॥ ८३॥
गजचर्मपरीधानं पश्चिमाभिमुखे स्थितम्।
देवं भवं पशुपतिं शिवम्।
कुब्जेश्वरं महादेवं सर्वमुग्रं शिखण्डिनम्॥ ८४॥
सहस्राक्षः सहस्रपात्सहस्रशीर्षा पुरुषम्।
सहस्रबाहुभूषितं कुब्जेश्वरम्॥ ८५॥
ईशानः सर्वविद्यानामीश्वरः सर्वभूतानाम्।
ब्रह्माधिपतिर्ब्रह्मणो ऽधिपतिः शिवो मे ऽस्तु सदाशिवों॥ ८६॥
ॐ ज्योतीरूपाय विद्महे परंब्रह्मेश्वराय धीमहि तन्नः कुब्जेश्वरः प्रचोदयात्॥
इत्यनेन कुब्जेश्वरं समभ्यर्च्य सञ्जप्य तर्प्य समर्प्य प्रणमेत्॥ ८७॥

नमः सायं नमः प्रातर्नमो रात्रौ नमो दिवा।
शिवाय च कुब्जाय चोभाभ्यामकरं नमः॥
इति कुब्जेश्वरं प्रणम्य पृथिवीं प्रणमेत्॥ ८८॥
पृथिव्यामग्नये समनमन्त्स आर्ध्नोत्।
यथा पृथिव्यामग्नये समनमन्नेवा मह्यं संनमः संनमन्तु॥ ८९॥
पृथिवी धेनुस्तस्या अग्निर्वत्सः। सा मे ऽग्निना वत्सेनेषमूर्जं कामं दुहाम्।

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86 c. ब्रह्मणो ऽधिपतिः] ब्रह्माधिपतिः C, om. B 87 a. ज्योती°] ज्योति° A 88 b. रात्रौ] B (corr), रात्र्या C, यद्या A 88 d. चोभाभ्यामकरं] चोभाभ्यां सकरन् B 89.1 समनमन्त्स] सतमं B, ससतमं C, in BC also corrupt in the other stanzas 89.1 आर्ध्नोत्] आध्नोत् mss 89.2 मह्यं] Ath, मसं A, मस BC 90.1 तस्या] Ath, तव्या A, तुस्या C, तुत्यां B 90.1 सा] Ath, सो mss

आयुः प्रथमं प्रजां पोषं रयिं स्वाहा॥ १०॥
अन्तरिक्षे वायवे समनमन्त्स आर्ध्नोत् ।
यथान्तरिक्षे वायवे समनमन्नेवा मह्यं संनमः संनमन्तु॥ ११॥
अन्तरिक्षं धेनुस्तस्या वायुर्वत्सः। सा मे वायुना वत्सेनेषमूर्जं कामं दुहाम्।
आयुः प्रथमं प्रजां पोषं रयिं स्वाहा॥ १२॥
दिव्यादित्याय समनमन्त्स आर्ध्नोत् ।
यथा दिव्यादित्याय समनमन्नेवा मह्यं संनमः संनमन्तु॥ १३॥
द्यौर्धेनुस्तस्या आदित्यो वत्सः। सा म आदित्येन वत्सेनेषमूर्जं कामं दुहाम्।
आयुः प्रथमं प्रजां पोषं रयिं स्वाहा॥ १४॥
दिक्षु चन्द्राय समनमन्त्स आर्ध्नोत् ।
यथा दिक्षु चन्द्राय समनमन्नेवा मह्यं संनमः संनमन्तु॥ १५॥
दिशो धेनवस्तासां चन्द्रो वत्सः। ता मे चन्द्रेण वत्सेनेषमूर्जं कामं दुहाम्।
आयुः प्रथमं प्रजां पोषं रयिं स्वाहा॥ १६॥

अग्नावग्निश्चरति प्रविष्ट ऋषीणां पुत्रो अभिशस्तिपा उ ।
नमस्कारेण नमसा ते जुहोमि मा देवानां मिथुया कर्म भागम्॥
इति मन्त्रेण नमस्कारं कुर्यात्॥ १७॥
स्वात्मानं गुरुं स्वेष्टदेवीं चैक्यं सम्भाव्य कुब्जेश्वरो ऽहं महाकुब्जिकास्वरूपो ऽहं निरञ्जनो ऽहं निराकारो ऽहं निर्विकल्पो ऽहं तत्त्वरूपो ऽहं तत्त्वमसि। अयमात्मा ब्रह्म यो ऽसावादित्येकपुरुषः सो ऽसावहं ॐ खं ब्रह्मरूपो ऽहमित्येवं सम्भाव्य स्नानार्थं बहिर्निर्गच्छेदिति वदन्ति ब्रह्मवादिनः॥ १८॥
श्रीसिद्धिकुजिकां शून्यालये श्मशाने नदीतीरे गोपीते पर्वते ऽप्येकलिङ्गे गङ्गागर्भे लतागृहे महापीठोपपीठे पूर्णगिरिपीठे महोड्यानपीठे जालन्धरपीठे

91.1 अन्तरिक्षे] अन्तरीक्षे C 91.1 आर्ध्नोत्] आध्नोत् mss 91.2 यथा° – संनमन्तु] om. BC 92.1 सा मे] सो मे AB, सोमो C 93.1 आर्ध्नोत्] आध्नोत् mss 94.1 तस्या आदित्यो] Ath, तस्यादित्यो mss 94.2 रयिं] Ath, रयं mss 95.1 आर्ध्नोत्] आध्नोत् mss 95.2 संनमः संनमन्तु] Ath, संनमः संनमः mss 96.1 कामं] काम° mss 96.2 रयिं] Ath, रयं A, धरय BC 97 a. प्रविष्ट] Ath, प्रविष्टा mss 97 b. उ] (उ) B, ङ C, ड or त्र A 98.2 तत्त्वरूपो] तत्वरूपो mss 98.2 तत्त्वमसि] तत्वमसि mss 98.4 वदन्ति] om. BC 99.1 गोपीते] गोपांते A, गो° C 99.2 महोड्यान°] महोद्यान° BC

महाकामरूपे वृषशून्यशिवालये स्वयम्भुसदाशिवसन्निधाने नियमेनानियमेन वा महाशङ्खमालया वा वर्णमालया यो लक्षमावर्तयति स विश्वाधीशो भवति स त्रैलोक्याधीशो भवति स ब्रह्ममयो भवति स तत्त्वमयो भवति स सर्वदेवमयो भवति स सर्वदेवमयो भवतीति॥ ११ ॥

॥ ८ ॥

कुब्जेश्वरं यजेद्वामे कुजिकां दक्षिणे यजेत्॥ १॥
ये पुरुषे ब्रह्म विदुस्ते विदुः परमेष्ठिनम्।
यो वेद परमेष्ठिनं यश्च वेद प्रजापतिम्॥ २॥

प्रजापतिरब्रावीत्॥ प्रणवस्य चोत्पत्तिर्विप्रो यो न जानाति तत्पुनरुपनयनम्। प्रणवस्य चोत्पत्तिः कुब्जिकोपासको यो न जानाति स कथं कुब्जिकाराधनं करोति सहस्राब्दकोटिलक्षपुरश्चरणेनापि न मन्त्रसिद्धिर्भवति। तस्मान्महाकुजिकोपासको सर्वथा प्रणवोत्पत्तिज्ञानं प्रणवार्थज्ञानं कर्तव्यमिति॥ ३॥
प्रणवार्थज्ञानं विना महाविद्यां न यजेदिति ब्रह्मवादिनः। चतुर्णां वेदानामादिपूर्वा ॐ भूर्भुवःस्वरिति व्याहृतयो भवन्ति। सर्वमन्त्राणामादिपूर्व ॐकारो भवति। ॐकाराद्या विद्या ब्रह्मविद्योच्यते॥ ४॥
ॐकारं पृच्छामः॥ को धातुः किं प्रातिपदिकं किं नामाख्यातं किं लिङ्गं किं वचनं का विभक्तिः कः प्रत्ययः कः स्वर उपसर्गो निपातः किं वै व्याकरणं को विकारः को विकारी कतिमात्रः कत्यक्षरः कतिपदः कः संयोगः किं

3.1 and 3, 6 ≈ GBr 1.25, 16 3.1 प्रजापतिरब्रवीत्] om. GBr 3.1 प्रणवस्य] ॐकारस्य GBr 3.2 प्रणवस्य चोत्पत्तिः etc.] om. GBr

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2 a. पुरुषे] पुरुष B, पुरुषा C 3.1 न] om. BC 4.2 °पूर्वा ॐ] °पूर्वणौं A, °पूर्ववणो C, °पूर्ववर्णो B 4.2 °पूर्व] °पूर्वं B 5.3 कतिमात्रः] GBr adds कतिवर्णः

स्थानानुप्रदानकरणं शिक्षुकाः किमुच्चारयन्ति किं छन्दः को वर्ण इति पूर्वे प्रश्नाः। अथोत्तरे मन्त्रः कल्पो ब्राह्मणमृग्यजुः साम। कस्माद्ब्रह्मवादिन ॐकारमादितः कुर्वन्ति। किं दैवतं किं ज्योतिषं किं निरुक्तं किं स्थानं का प्रकृतिः किमध्यात्ममिति षट्त्रिंशत्प्रश्नाः। पूर्वोत्तराणां त्रयो वर्गा द्वादशका एतैरोंकारं व्याख्यास्यामः॥ ५ ॥

ॐ इत्येतदक्षरस्य पादाश्चत्वारो वेदाश्चत्वारः। चतुष्पादमेतदक्षरं द्विवर्णं चतुर्मात्रं सर्वव्यापि सर्वविभवयातयामं ब्रह्म ब्राह्मी ब्रह्म दैवतम्॥ ६ ॥

तस्य पूर्वा मात्रा पृथिव्यकारः स ऋग्भिर्ऋग्वेदो ब्रह्मा वसवो गायत्री गार्हपत्यः। द्वितीयान्तरिक्षमुकारः स यजुर्भिर्यजुर्वेदो रुद्रो रुद्रा त्रिष्टुब्दक्षिणाग्निः। तृतीया द्यौर्मकारः स सामभिः सामवेदो विष्णुरादित्या जगत्याहवनीयः। यावसाने ऽस्य चतुर्थ्यर्धमात्रा सालुप्तमकारः सो ऽथर्वणैरथर्ववेदः सम्वर्तको ऽग्निर्मरुतो विराडेकऋषिरङ्गिरा भास्वती स्वभा॥ ७ ॥

प्रथमा रक्ता ब्राह्मी ब्रह्मदैवत्या। द्वितीया शुभशुक्ला रौद्री रुद्रदैवत्या। तृतीया कृष्णा विष्णुमती विष्णुदैवत्या। चतुर्थी विद्युन्मती सर्ववर्णा पुरुषदैवत्या। स एष ॐकारो भवति॥ ८ ॥

ॐ इत्येकाक्षरं ब्रह्म यदुक्तं ब्रह्मवादिभिः।
शरीरं तस्य वक्ष्यामि स्थानं कालं लयं तथा॥ ९ ॥
तत्र देवास्त्रयः प्रोक्ता लोका वेदास्त्रयो ऽग्नयः।

6.1 ॐ – चत्वारः] स ओमित्येतदक्षरमपश्यद् GBr 6.1 चतुष्पादमेतदक्षरं] om. GBr 6.2 सर्वविभव° – °दैवतम्] सर्वविभ्वयातयामब्रह्म ब्राह्मीं व्याहृतिं ब्रह्मदैवतम् GBr

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5.4 स्थानानुप्रदान°] GBr, स्थाना उप्रदान° A, स्थाना उपदान° B, स्थान उपादान° C 5.4 शिक्षुकाः] GBr, शिष्युकाः mss 5.5 प्रश्नाः] mss, प्रश्ना GBr (sandhi) 5.6 का] GBr, काः mss 6.1 पादाश्] पादाश्चत्वारो देवाश् A 6.2 °विभवयातयामं] °विभ्वयातयाम° GBr 6.2 ब्राह्मी°] ब्राह्मीं व्याहृतिं GBr 6.2 दैवतम्] दैवतां GBr em. Böhtlingk; mss °तं cf. ed. Gaastra p. 13, n. 5) 7.1 वसवो] Aśikh, वसवा AC, वस B 7.1 गार्हपत्यः] om. mss 7.2 उकारः] अकारः mss, स उकारः Aśikh 7.4 यावसाने] Aśikh, आहवनीयावसाने BC, °नीयो यावसाने A 7.5 ऽग्निर्] अग्नि mss 7.5 भास्वती] भास्वतीः A, भास्वीः BC 7.5 स्वभा] स्वभाः mss, स्मृताः Aśikh 9 a. ॐ AB. For 8–15, cf. BrahmavidyāUp (BrU) 2–10b; PraṇavaUp (PrU) 2–10b 9 d. स्थान° A, PrU 9 d. कालत्रयं BrU, PrU

तिस्रो मात्रार्धमात्रा च त्र्यक्षरस्य शिवस्य च॥ १०॥
ऋग्वेदो गार्हपत्यश्च पृथिवी ब्रह्म एव च।
अकारस्य शरीरं तु व्याख्यातं ब्रह्मवादिभिः॥ ११॥
यजुर्वेदो ऽन्तरिक्षं च दक्षिणाग्निस्तथैव च।
विष्णुश्च भगवान्देव उकारः परिकीर्तितः॥ १२॥
सामवेदस्तथा द्यौश्चाहवनीयस्तथैव च।
ईश्वरः परमो देवो मकारः परिकीर्तितः॥ १३॥
सूर्यमण्डलमाभात्य अकारः शङ्खमध्यगः।
उकारश्चन्द्रसङ्काशस्तस्य मध्ये व्यवस्थितः॥ १४॥
[मकारस्त्वग्निसङ्काशो विधूमो विद्युतोपमः।]
तिस्रो मात्रास्तथा ज्ञेयाः सोमसूर्याग्नितेजसा॥ १५॥
शिखा च दीपसङ्काशा यस्मिंस्तु परिवर्तते।
अर्धमात्रा तु सा ज्ञेया प्रणवस्योपरि स्थिता।
ब्रह्मसूत्रनिभा सूक्ष्मा शिखाभा दृश्यते परा॥ १६॥

या सा प्रथमा मात्रा ब्रह्मदेवत्या रक्ता वर्णेन यस्तां ध्यायते नित्यं स गच्छेद्ब्राह्म्यं पदम्। या सा द्वितीया मात्रा विष्णुदेवत्या कृष्णा वर्णेन यस्तां ध्यायते नित्यं स गच्छेद्वैष्णवं पदम्। या सा तृतीया मात्रा ईशानदेवत्या कपिला वर्णेन यस्तां ध्यायते नित्यं स गच्छेदैशानं पदम्। या सार्धचतुर्थी मात्रा सर्वदेवत्या व्यक्तीभूता खं विचरति शुद्धस्फटिकसन्निभा वर्णेन यस्तां ध्यायते नित्यं स कुब्जेश्वरत्वं प्राप्नोत्येवं वेद महाकुब्जिकोपनिषत्॥ १७॥

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11 a. °पत्यश्च] em., °पत्यं च BrU, PrU, पत्यः mss 14 a. लमाभात्य अ°] em., °लमाभाख्य अ° B, °लभात्य° A, °लमाभात्यों° C, °लमाभाति ह्य° PrU, °लमध्ये ऽथ ह्य° BrU 14 cd. °अः स्वस्य A 15 ab. this line only in BrU, PrU 16 d. स्थिता] BrU, PrU, °त A, °तः BC 16 e. ब्रह्म°] पद्म° BrU, PrU 16 f. शिखा सा BrU 17.1 °देवत्या] GBr, AśirUp, °दैवत्या mss 17.1 रक्ता] रक्त° BC 17.2 °देवत्या] °दैवत्या B 17.2 कृष्णा] कृष्ण° BC, GBr(mss) 17.3 °देवत्या] °दैवत्या B 17.4 °देवत्या] °दैवत्या B 17.5 शुद्ध°] शुद्धः AC 17.5 °निभा] °निभ° B 17.5 स कुब्जेस्श्वरत्वं प्राप्नोत्य्] स गच्छेत्पदमनामकम् GBr, AśirUp

॥ १ ॥

महाभूतदिनार्धरात्रे श्मशाने गत्वासनं संशोध्य महापात्रं संस्थाप्य महायन्त्रं प्रपूज्य महाशङ्खमालया दिक्सहस्रं सञ्जप्य सन्तर्प्य समर्प्य पिष्टमयप्रतिमां कृत्वा हृदये स्वशत्रोः साध्यं संलिख्य पृथ्वीबीजं विसर्गबिन्दुयुतं सर्वाङ्गे संलिख्य दक्षिणाभिमुखं संस्थाप्य जीवन्यासं कुर्यात्॥ १॥

जीवलां नघारिषां जीवन्तीमोषधीमहम्।
त्रायमाणां सहमानां सहस्वतीमिह हुवे ऽस्मा अरिष्टतातये॥ २॥
इहायन्तु प्रचेतसो मेदिनीर्वचसो मम।
यथेमं पारयामसि पुरुषं दुरितादधि॥ ३॥
प्राणमाहुर्मातरिश्वानं वातो ह प्राणमुच्यते।
प्राणे ह भूतं भव्यं च प्राणे सर्वं प्रतिष्ठितम्॥ ४॥
प्राणाय नमो यस्य सर्वमिदं वशे।
यो भूतः सर्वस्येश्वरो यस्मिन्सर्वं प्रतिष्ठितम्॥ ५॥
आथर्वणीराङ्गिरसीर्दैवीर्मनुष्यजा उत।
ओषधयः प्रजायन्ते यदा त्वं प्राण जिन्वसि॥ ६॥
यो अस्य विश्वजन्मन ईशे विश्वस्य चेष्टतः।
अन्येषु क्षिप्रधन्वने तस्मै प्राण नमो ऽस्तु ते॥
इत्यनेन प्राणप्रतिष्ठां कृत्वा ध्यात्वा पूजयेत्॥ ७॥

गृध्रकर्णि विरूपाक्षि लम्बस्तनि महोदरि।
जहि शत्रून्त्रिशूलेन क्रुद्धास्य पिब शोणितम्॥ ८॥

1.1 °भूतदिनार्धरात्रे] °भूतनिर्द्धरात्रे B 2 d. हुवे] Ath, हूवे AB, हूं वे C 3 b. मेदिनी-र्] मेदिनी mss 4 b. वातो ह] Ath, वातो mss 4 b. प्राणम्] प्राण Ath 5 BC omit this stanza; before प्राणाय A writes आथर्वणीरांग्री 5 d. सर्वं] सर्व mss 6 a. आङ्गिर-सीर्] आङ्गिरसी mss 6 d. जिन्वसि] Ath, जित्वसि AB, जि(ज्ह)सि C 8 a. °कर्णि] °कर्णी AC 8 a. विरूपाक्षि] विरूपाक्षी C 8 b. °स्तनि] °स्तनी AC 8 b. महोदरि] महोदरी mss 8 d. क्रुद्धा°] क्रूद्धा° BC, कूद्धा° A

कृष्णवर्णि बृहद्रूपि बृहत्स्कन्धि महद्रयि।
देवि देवि महादेवि मम शत्रून्विनाशयों नमः॥ ९॥
यदा केशानस्थि स्नाव मांसं मज्जानमाभरत्।
शरीरं कृत्वा पादवत्कं लोकमनु प्राविशत्॥ १०॥
कुतः केशान्कुतः स्नाव कुतो अस्थीन्याभरत्।
अङ्गा पर्वाणि मज्जानं को मांसं कुत आभरत्॥ ११॥
संसिचो नाम ते देवा ये सम्भारां समभरन्।
सर्वं संसिच्य मर्त्यं देवाः पुरुषमाविशन्॥ १२॥
ऊरू पादावष्ठीवन्तौ शिरो हस्तावथो मुखम्।
पृष्टीर्बर्जह्ये पार्श्वे कस्तत्समदधादृषिः॥ १३॥
शिरो हस्तावथो मुखं जिह्वां ग्रीवाश्च कीकसाः।
त्वचा प्रावृत्य सर्वं तत्सन्धा समदधान्महीं॥ १४॥
यत्तच्छरीरमशयत्सन्धया सहितं महत्।
येनेदमद्य रोचते को अस्मिन्वर्णमाभरत्॥ १५॥
सर्वे देवा उपाशिक्षन्तदजानाद्वधूः सती।
ईशा वशस्य या जाया सास्मिन्वर्णमाभरत्॥ १६॥
यदा त्वष्टा व्यतृणत्पिता त्वष्टुर्य उत्तरः।
गृहं कृत्वा मर्त्यं देवाः पुरुषमाविशन्॥ १७॥
कुत इन्द्रः कुतः सोमः कुतो अग्निरजायत।
कुतस्त्वष्टा समभवत्कुतो धाताजायत॥ १८॥
इन्द्रादिन्द्रः सोमात्सोमो अग्नेरग्निरजायत।
त्वष्टा ह जज्ञे त्वष्टुर्धातुर्धाताजायत॥ १९॥

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9 a. °वर्णि] °वर्णी A, °वर्णां C 9 b. बृहत्°] बृह mss 9 b. महद्रयि] महङ्गयि C, बृहोदरि B 9 c. A inserts मम शत्रून्विनाय 9 d. विनाशयों] विनाशायों A 10 a. स्नाव] स्नायु BC 10 b. °नमाभरत्] °नमाभरम् A, °नमो भरत् BC 11 a. स्नाव] स्नावः BC 12 b. °भारां] °भारान्त् Ath 12 b. °भरन्] Ath, °भरत् mss 12 c. संसिच्य] संचिच्य mss 12 d. आविशन्] आविशत् AC, आविशेत् B 13 c. बर्जह्ये] बजह्ये mss 13 d. तत्] BC omit from here to तत् in 14c 15 b. सन्धया] Ath, सन्दधया mss 15 c. BC omit 15c–16b 16 b. वधूः] वृध्रः A 17 a. व्यतृणत्] वेतृणत् C, त्यतृणत् A 17 d. आविशन्] आविशत् mss 18 c. कुतस्] कुत mss 18 c. समभवत्] समभव mss 19 A omits this verse

स्वप्नो वै तन्द्री निर्ऋतिः कुब्जिका नाम देवताः।
जरा खारत्यं पालित्यं शरीरमनु प्राविशन्॥ २०॥
स्तेयं दुष्कृतं वृजिनं सत्यं यज्ञं यशो बृहत्।
बलं च क्षत्रमोजश्च शरीरमनु प्राविशन्॥ २१॥
भूतिश्च वा अभूतिश्च रातयो ऽरातयश्च याः।
क्षुधश्च सर्वास्तृष्णाश्च शरीरमनु प्राविशन्॥ २२॥
निन्दाश्च वा अनिन्दाश्च यच्च हन्तेति नेति च।
शरीरं श्रद्धा दक्षिणाश्रद्धा चानु प्राविशन्॥ २३॥
विद्याश्च वा अविद्याश्च यच्चान्यदुपदेश्यम्।
शरीरं ब्रह्म प्राविशदृचः सामाथो यजुः॥ २४॥
आनन्दा मोदाः प्रमुदो ऽभीमोदमुदश्च ये।
हसो नरिष्टा नृत्तानि शरीरमनु प्राविशन्॥ २५॥
आलापाश्च प्रलापाश्चाभीलापलपाश्च ये।
शरीरं सर्वे प्राविशन्नायुजः प्रयुजो यजुः॥ २६॥
प्राणापानौ चक्षुः श्रोत्रमक्षितिश्च क्षितिश्च या।
व्यानोदानौ वाङ्मनः शरीरेण त ईयन्ते॥ २७॥
आशिषश्च प्रशिषश्च संशिषो विशिषश्च याः।
चित्तानि सर्वे सङ्कल्पाः शरीरमनु प्राविशन्॥ २८॥
आस्तेयीश्च वास्तेयीश्च त्वरणाः कृपणाश्च याः।
गुह्याः शुक्राः स्थूला आपस्ता बीभत्सावसादयन्॥ २९॥
अस्थि कृत्वा समिधं तदष्टापो असादयन्।

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20 a. तन्द्री] तन्द्रीर् Ath 20 a. निर्ऋतिः] Ath, निर्ऋति C, निऋति B, निक्षन्ति A 20 b. कुब्जिका] पाप्मानो Ath 20 c. खारत्यं] खालत्यम् Ath 20 c. पालित्यं] Ath, पालत्यं B, पारत्यं A, (व्)आलत्यं C 20 d. प्राविशन्] प्राविशत् BC 21 b. यज्ञं] यज्ञो Ath 21 d. अनु प्राविशन्] om. mss 22 b. याः] या mss 22 d. प्राविशन्] प्राविशत् BC 23 b. नेति च] Ath, तेति य mss 23 d. प्राविशन्] प्राविशत् B 25 c. नृत्तानि] नृतानि mss 26 a. चा°] Ath, च mss 26 d. यजुः] ययुः BC 27 b. क्षितिश्] Ath, हितिश् B, हितिःश् A 27 b. या] Ath, याः mss 27 d. शरीरेण] Ath, शरीरेन mss 28 d. प्राविशन्] प्राविशत् BC 29 a. आस्तेयीश्च वास्तेयीश्च] आश्रेयीश्च वाश्रेयीश्च B 29 c. गुह्याः शुक्राः] गुह्याः शुक्रा Ath, गुह्या शुक्राः mss 29 cd. आपस्ता] अपः B, अप (lac.) C 30 a. कृत्वा] Ath, क्रत्वा mss

रेतः कृत्वाज्यं देवाः पुरुषमाविशन्॥ ३०॥

इत्यनेन जीवन्यासं कृत्वा अनेन मन्त्रेण प्रतिमां पूजयेत्। स्वात्मानं ब्रह्मस्वरूपं ध्यात्वा प्रज्वलच्चिताग्नौ पुत्तलिकां लोमेनेति मन्त्रेण जुहुयात्॥ ३१॥

या आपो याश्च देवता या विराड्ब्रह्मणा सह।
शरीरं ब्रह्म प्राविशच्छरीरे ऽधि प्रजापतिः॥ ३२॥
सूर्यश्चक्षुर्वातः प्राणं पुरुषस्य विभेजिरे।
अथास्येतमात्मानं देवाः प्रायच्छन्नग्नये॥
इत्यनेन ब्रह्मस्वरूपो ऽयमात्मा ब्रह्मेति॥ ३३॥

तस्माद्वै विद्वान्पुरुषमिदं ब्रह्मेति मन्यते।
ब्रह्मापरं युज्यतां ब्रह्म पूर्वं ब्रह्मान्ततो मध्यतो ब्रह्म सर्वतः॥
एवं ब्रह्मात्मानं ज्ञानं ज्ञात्वा लोम लोम्नेति मन्त्रेण होमयेत्॥ ३४॥

लोम लोम्ना सङ्कल्पया त्वचा सङ्कल्पया त्वचम्।
असृक्ते अस्थि रोहतु मांसं मांसेन रोहतु॥ ३५॥
अमुकस्य दह गात्राणि दह मांसं दह त्वचम्।
दह त्वगस्थ्यसृग्लोमानि अस्थिभ्यो मज्जिकां दह॥
इति मन्त्रेण होमयेत्॥ ३६॥

अर्चित्वा कृष्णपुष्पैस्तां दग्ध्वा धूपं बलिं हरेत्।
बलिमाम्लोमिका धानां शकुल्यः पललं सुराम्॥ ३७॥
पिष्टकुल्माषमांसानि मधुक्रोडाफलानि च।
पुष्पानि कृशरं मत्स्यानपूपानुपहारयेत्॥ ३८॥
यत्ते देवी निर्ऋतिराबबन्ध दाम ग्रीवास्वविमोक्यं यत्।

31.2 पुत्तलिकां] पुत्तलिकां मम A 33 b. विभेजिरे] विभेञ्जिरे AC 33 c. अथास्येतम्] अथास्येतरम् Ath 34 d. सर्वतः] सर्वत mss 35 c. असृक्ते] Ath, असिक्रे A, असृक् B, असृ C 36 c. त्वगस्थ्यसृग्लोमानि] त्वगस्थिरोमाणि A, त्वगस्थिलोमानि C, त्वगस्थिसृक्लोमानि B 38 b. मधुक्रोडा°] मधूक्रोडा° A 39 a. निर्ऋतिरा°] निक्षतिरा° A

तत्ते वि ष्याम्यायुषे वर्चसे बलायादोमदमन्नवृद्धिः प्रसूतः॥ ३९॥
नमो ऽस्तु ते निर्ऋते तिग्मतेजो ऽयस्मयान्विचृता बन्धपाशान्।
यमो मह्यं पुनरित्त्वां ददाति तस्मै यमाय नमो अस्तु मृत्यवे॥ ४०॥

ॐ नमो यमाय पञ्चमहाप्रेताधिपतये ह्रीं मम शत्रून्मारय २ शोषय २ ताडय २ भेदय २ छेदय २ दह २ पच २ मथ २ विध्वंसय २ ममामुकशत्रोः सपरिवारं नाशय २ क्ह्फ्रें फट् स्वाहा॥ इत्यनेन यमराजं पूजयेत्। स सर्वान् शत्रून्मारयति स सर्वशत्रूच्चाटनं करोति स सर्वलोकं जयतीति॥ ४१॥

॥ १० ॥

यदि कश्चिदनर्थविदो ज्ञात्वा प्रमादाद्वा लोभाद्वा यः प्रयोगं कुरुते विपरीतफलभाग्भवति पञ्चत्वमाप्नोति स वातुलो भवति॥ १॥
अथर्ववेदोक्तः पिप्पलादशौनकीशाखाध्यापको पाराशरगोत्रोत्पन्नब्राह्मणो वा कुब्जिकोपासकस्त्रिरात्र्युपोषितः प्राङ्मुखो वाग्यतो बर्हिष्युपविश्य सहस्रं कृत्वावर्तयेत्सिध्यन्त्यस्यार्था सर्वकर्माणि सर्वप्रयोगादीनि।

वश्यं विद्वेषणं चैव मारणं मोहनं तथा॥ २॥

य एवं वेद महाकुब्जिकारहस्योपनिषत्सर्वोपनिषत्सारतत्त्वार्थं वेद। स सर्वकर्माणि करोति परसेनास्तम्भनं करोति परसेनान्विद्रावयति शोषयति मारयति मोहयति स्तम्भयति य एवं वेद॥ ३॥

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40 a. निर्ऋते] निक्षते A 40 b. ऽयस्मयान्] Ath, यक्ष्मयान् A, यक्ष्मोयान् B, यक्ष्मायान् C 40 b. विचृता] Ath, विचता A, विवृता BC 40 c. यमो] येना BC 41.3 क्ह्फ्रें] कह्ख्रें A 41.4 °शत्रूच्चाटनं] °सत्रोच्चाटनं mss 41.4 स सर्वलोकं जयतीति] स सर्वलोकं जयति स सर्वलोकं जयतीति A 2.1 पिप्पलाद°] पिप्पलादः mss 2.2 °ओपासकस्] °ओपासको mss 2.2 त्रिरात्र्युपोषितः] त्रिरात्रिः पोषितः mss 2.2 सहस्रं] सहस A 2.3 सिध्यन्त्यस्या°] सिद्धिन्तस्या° A, सिद्धिं तस्या° C, सिद्धि तस्या° B

कृते पूर्वाम्नायोर्ध्वाम्नायोपासनं कुर्यात्। त्रेतायां दक्षिणोत्तराम्नायोपासनं कुर्यात्। द्वापरे ऽधाम्नायोपासनं कलौ पश्चिमाम्नायोपासनं कुर्यात्॥ ४॥
महाकुब्जिके पश्चिमाम्नायेश्वरि सर्वभूतेश्वरि महाविद्येश्वरि देवि शरणं त्वाहमागतो दौर्भाग्यं मे जहि सौभाग्यवति सर्वसौभाग्यं मे देहि धनवति धनं मे देहि यशस्वति यशो मे देहि पुत्रवति पुत्रपौत्रान्मे देहि सर्ववति सर्वान्मे कामान्मे देहि॥ ५॥
इति मन्त्रेण कुब्जिकां प्रणम्य भौमाष्टम्यां महानिशार्धे श्मशाने गत्वा प्रेतासनोपविश्य कपालपात्रं घृतपूरितं षट्कोणाष्टकोणं चतुरस्रं कृत्वा पूर्णपात्रं संस्थाप्य वीरनाड्येन षोडशतन्तुभिर्वर्तिकां कृत्वा पश्चिमाभिमुखं दीपं प्रज्वाल्याहोरात्रपर्यन्तम् "अमुकं मे वशमानय ॐ ह्स्ख्फ्रें आं ह्रीं क्रों स्ह्रख्फ्रें ॐ" इति शतमष्टोत्तरसहस्रं सञ्जपात्प्रत्यक्षं कुब्जिकादर्शनं करोति त्रैलोक्यं वशमानयति य एवं वेदेति महाकुब्जिकापूजनोपनिषत्॥ ६॥

॥ ११ ॥

कालिका च महाकुब्जा तारापि कुब्जिका स्मृता।
षोडशी सिद्धिकुब्जा च कुब्जिका भुवनेश्वरी॥ १॥
कुब्जा भैरवी विख्याता कुब्जिका छिन्नमस्तका।
धूमावती स्मृता कुब्जा कुब्जिका बगलामुखी।
मातङ्गी वीरकुब्जा च कुब्जिका कमलापरा॥ २॥
पूर्वाम्नायेश्वरी कुब्जा पश्चिमाम्नायस्वरूपिणी।

5.1 °कुब्जिके] °कुब्जिका mss 5.2 आगतो] आगत A, आगते BC, आगतो B_1 5.2 सौभाग्यवति सर्व°] सौभाग्यं भवति सर्व° C, B om. 6.4 ह्स्ख्फ्रें] ह्संख्फ्रें AC 6.4 स्ह्रख्फ्रें] स्ह्रंख्फ्रें AC 6.4 ॐ] डीं C, B om. 6.5 सञ्जपात्] सञ्जपोत् A, संक्षयात् C 6.6 महाकुब्जिकापूजनोपनिषत्] महाकुब्जिकोपनिषत् BC 3 b. पश्चिमाम्नाय°] पश्चिमाम्नायः mss

उत्तराम्नायेश्वरी कुब्जा दक्षिणाम्नायस्वरूपिणी॥ ३॥
अधाम्नायेश्वरी कुब्जा महोर्ध्वाम्नायस्वरूपिणी।
षट्सिंहासनगा कुब्जा रत्नसिंहासनस्थिता॥ ४॥
ब्रह्माणीसहितो ब्रह्मा माहेशीसहितः शिवः।
वैष्णवीसहितो विष्णुः कुब्जिकां समुपासते॥ ५॥

कालिकाद्या महादशविद्याः कुब्जिकापूजायन्त्रराजोपरि बाह्यादिक्रमेण षट्कोणे बिन्दुचक्रे गुरूपदिष्टमार्गेण यजेत्। द्वारदेवतां ह्यादौ सम्पूज्य ततो ऽष्टकोणदेवतां यजेदिति॥ ६॥

कालिकां महोग्रतारां षोडशीं भुवनेश्वरीं भैरवीं प्रचण्डोग्रचण्डिकां धूमावतीं मातङ्गीं बगलामुखीं श्रीसिद्धिलक्ष्मीं यथाक्रमेणोक्तमन्त्रेण यजेत्। श्रीसिद्धिलक्ष्म्या महानवार्णामूलेन श्रीसिद्धिलक्ष्मीं यजेत्। बिन्दुचक्रराजोपरि श्रीसिद्धिलक्ष्मीं महाषोडशोपचारैः प्रपूजयेत्। कालिकोग्रतारा: प्रचण्डचण्डिकां त्रिकोणे सम्पूजयेत्। द्वाविंशत्यक्षरेण महाकालिकां यजेत्। पश्चिमादिक्रमेण षट्कोणचक्रे षोडशीभुवनेश्वरीभैरवीधूमावतीमातङ्गीबगलामुखीर्यजेत्। तारां त्र्यक्षरेण भुवनेश्वरीं ह्येकाक्षरेण चैतन्यभैरव्या महाषट्कूटमहामन्त्रराजेन धूमावतीं सप्ताक्षरेण मातङ्गीं महाष्टाक्षरेण षट्त्रिंशतिरक्षरीमहाब्रह्मास्त्रमन्त्रराजेन बगलामुखीं यजेत्। पश्चिमादिवामावर्तेन तद्यन्त्रं तच्चक्रमण्डले यथोक्तक्रमेण कुब्जिकां यजेत्। महानिशार्धे महापञ्चमकारेण सर्वदा प्रपूजयेदिति॥ ७॥

शाक्तेषु दिव्यब्रह्मचारी रात्रौ नग्नः सदा मैथुनासक्तो मधुनासक्तो मनसा जपपूजादिनियमो योषितां प्रियकरो भगोदकेन तर्पणं योनिक्षतेन तोयेन तर्पणं तेनैव पूजनं सर्वदा कुब्जिकारूपमात्मानं विभाव्य महार्घपात्रं संस्थाप्य महायन्त्रं प्रपूज्य महाशङ्खमालया शतमष्टोत्तरं सञ्जप्य तर्प्य समर्प्य लेह्यचोष्यपेयात्मकं

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3 d. दक्षिणाम्नाय°] दक्षिणाम्नायः mss 4 b. महोर्ध्वाम्नाय°] महोर्ध्वाम्नायः mss 4 d. °सिंहासन°] °सिंहासने A 5 d. कुब्जिकां] कुब्जिका mss 7.4 °तारा:] °तारा C 7.6 °मुखीर्] °मुखी A, °मुखीं BC 7.6 भुवनेश्वरीं] भुवनेश्वरी mss 7.7 ह्येका°] हैका° A, ह्यैका° BC 7.7 °मन्त्र°] °यन्त्र° AC 7.8 मातङ्गीं] मातङ्गी mss 8.1 दिव्य°] दिव्ये BC, दिवा KālUp 8.1 नग्नः] नग्नं AB, लग्नः C 8.1 सदा] सर्वदा A 8.1 मिथुनासक्तो मधुनासक्तो] मिथुनाशक्तो मधुनाशक्तो mss 8.2 योषितां] योषिता mss 8.2 योनिक्षतेन] योनिक्षालित° C

भक्ष्यभोज्यमाचरेदिति॥ ८॥
एवं यः क्रियते कुब्जिकाराधनं स
नक्षत्राणां यथा सोमो ज्योतिषामिव भास्करः।
भाति सर्वेषु लोकेष्विति॥ ९॥
चक्षुषो हेते मनसो हेते ब्रह्मणो हेते तपसश्च हेते॥ १०॥
तं त्वा प्रपद्ये तं त्वा प्रविशामि
सर्वगुः सर्वपुरुषः सर्वात्मा सर्वतनूः सह यन्मे ऽस्ति तेन॥ ११॥

स सर्वात्मा स सर्वभूतात्मा स ज्ञानात्मा स विश्वात्मा स परमात्मा स अन्तरात्मा स अन्तरान्तरात्मा स जीवात्मा स देवात्मा स वेदात्मा स लोकात्मा स परंब्रह्मात्मा स ज्योतिरूपात्मा स सर्वव्यापिपुरुषो भवति। स साक्षिमात्रो ऽवतिष्ठति स पुण्यपापैर्न लिप्यते। र्यत्र नादुःखं सुखं शान्तं नित्यानन्दं ब्रह्मादिवन्दितं निर्वाणं लब्ध्वा पुनरावर्तति॥ १२॥
महापूर्णाभिषेकं कृत्वा कुब्जिकोपासनं कुर्यान्नो चेद्वातुलो भवति पञ्चत्वं प्राप्नोत्येवं वेद।

पूर्णात्पूर्णमुदजति पूर्णं पूर्णेन सिच्यते।
स सर्वमन्त्रोपदेशं गृह्णीयात्। केचिच्चिदाचार्यमुखेन सौर्यं गाणपत्यं शैवं वैष्णवं शक्तिमन्त्रं वेदोक्तमन्त्रं नवग्रहमन्त्रमष्टाविंशतिनक्षत्रमन्त्रं सर्वमन्त्रं गृह्णीयात्तस्य सर्वयन्त्रपूजने ऽप्यधिकारः स सर्वतन्त्राध्यापको भवति॥ १३॥

सत्यं बृहदृतमुग्रं दीक्षा तपो ब्रह्म यज्ञः पृथिवीं धारयन्ति॥ १४॥

यदभिवदति दीक्षामुपैति यदुदकं याचत्यपः प्रणयति॥ १५॥

9.1 °राधनं] °साधनं C 10 a. चक्षुषो] Ath, चक्षुषे mss 10 b. ब्रह्मणो] ब्रह्मणे BC 10 b. तपसश्च] तपसद्य A 11 a. तं] त्वं BC 11 a. प्रविशामि] प्रोषितेशामि C 11 b. °पुरुषः] °पूरुषः Ath 11 b. °तनूः] °तनुः C, °ततुः A 12.1 सर्वात्मा स] सर्वात्मा mss 12.2 अन्तरान्तरात्मा] सत्परान्तरात्मा C, om. B 12.3 परंब्रह्मात्मा] परं ब्रह्मा C; C omits rest of ch. 11 12.3 सर्व°] B omits from स[र्व] up to °त्वोपनिषत् (end of ch. 11) 12.4 नादुःखं] न दुःखं A 13.1 कुर्यान्नो] कुर्यात्तो A 13.1 प्राप्नोत्येवं] प्राप्नोतेवं A (corrected from प्राप्नोति वं) 13 a. पूर्णात्] पूर्णा A 14 a. बृहदृतम्] Ath, बृहधृतम् A

या एव यज्ञ आपः प्रणीयन्ते ता एव ताः॥ १६॥
यत्तर्पणमाहरन्ति य एवाग्निषोमीयः पशुर्बध्यते स एव सः॥ १७॥
एतद्वा उ स्वादीयो यदधिगवं क्षीरं वा मांसं वा तदेव नाश्नीयात्॥ १८॥
श्रियं च वा एष संविदं च गृहाणामश्नाति यः पूर्वो ऽतिथेरश्नाति॥ १९॥
अशितावत्यतिथावश्नीयाद्यज्ञस्य सात्मत्वाय यज्ञस्याविच्छेदाय तद्व्रतम्॥ २०॥

ब्राह्मणो जज्ञे प्रथमो दशशीर्षो दशास्यः।
स सोमं प्रथमः पपौ स चकाररसं विषम्॥ २१॥
अभि प्रेहि दक्षिणतो भवा नो ऽधा वृत्राणि जङ्घनाव भूरि।
जुहोमि ते धरुणं मध्वो अग्रमुभावपांशु प्रथमा पिबाव॥ २२॥

यस्य पिता पितामहः सोमं न पिबति स पशुत्वं प्राप्नोति य एवं वेद महाकुब्जिकापूजनतत्त्वोपनिषत्॥ २३॥

॥ १२ ॥

अथ महाकालिकां व्याख्यास्यामः॥ कामरेफेन्दिरासमष्टिरूपिणीमेतत्त्रिगुणितामादौ। तदनु कूर्चद्वयम्। कूर्चबीजं तु व्योमषष्ठस्वरबिन्दुमेलनरूपम्। तदेव द्विरुच्चार्य। भुवनाद्वयम्। भुवना तु व्योमज्वलनेन्दिराकलाबिन्दुमेलनरूपा। तद्वयम्। दक्षिणा कालिका चेत्यभिमुखगता। तदनु बीजसप्तकमुच्चार्य बृहद्भानुजायामुद्धरेत्। स तु शिवमयो भवेत्। स तु सर्वसिद्धीश्वरो भवेत्। गतिस्तस्यास्तीति। नान्यस्य गतिरस्तीति। स तु वागीश्वरः स तु नारीश्वरः

16.1 या] Ath, य A 16.1 प्रणीयन्ते] Ath, पृणीयन्ते A 18.1 मांसं वा] मांसं A 19.1 एष] Ath, एव A 21 cd. पपौ स] om. A 23.1 पितामहः] पितामह A
1.2 व्योम°] KālUp, व्योमः mss 1.3 द्विरु°] हिरु° mss 1.3 °कला°] °कुला° C, °क° A 1.4 तद्वयम्] तद्वयम् mss 1.6 नान्यस्य] KālUp, नान्त्यस्य mss

स तु देवेश्वरः स तु लोकेश्वरः स तु सर्वेश्वर इति॥ १॥

भैरवो ऽस्य ऋषिः प्रोक्त उष्णिक्छन्द उदाहृतः।
हृदिस्था च महाविद्या कालिका गुह्यकालिका॥ २॥
काली कराली च मनोजवा च सुलोहिता या च सुधूम्रवर्णा।
स्फुलिङ्गिनी विश्वरुची च देवी लेलायमाना इति सप्त जिह्वाः॥ ३॥

अभिनवजलदसङ्काशामुन्नतस्तनी कुटिलदंष्ट्रा शवासना कालिका ध्येया। त्रिकोणं त्रिकोणं नवकोणं पद्मम्। तस्मिन्देवीं सर्वाङ्गेनाभ्यर्च्य पञ्चमहामकारेण रात्रौ सर्वदा यजेदिति॥ ४॥

जीवन्मुक्तः स विज्ञेयो यः स्मरेत्कालिकां पराम्॥ ५॥

पञ्चमकारेण भुक्तिमुक्तिकवित्वपुत्रपशुकीर्तिज्ञानैश्वर्यवान्भवति य एवं वेदेति महाकुब्जिकोपनिषत्॥ ६॥

॥ १३ ॥

अथ महोग्रतारां व्याख्यास्यामः॥ प्रथमं वेदादिबीजम्। द्वितीयं त्रपाबीजम्। तृतीयं क्रोधबीजमिति॥ १॥
वागाद्यां कमलाद्यां कामाद्यां वा जगत्तारिणीमेतां यो विन्द्यात्स वागीशो भवति सर्वश्रवणो भवति सर्वां सम्पदमीष्टे॥ २॥
शुद्धां निष्कलां त्रिवर्णपूतां यो जानाति स पाप्मानं तरति स ब्रह्महत्यां

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2 a. प्रोक्त उ°] KālT, प्रोक्तारु° A, प्रोक्तो उ°BC 2 b. उदाहृतः] उदाहृताः A, उदाहृतं KālT 2 c. महाविद्या] महाकालि BC 3 c. विश्वरुची] MuUp, °रूची mss 4.1 °सङ्काशामुन्नतस्तनी] °सङ्काशा घनस्तनी KālUp 4.2 देवीं] देवी mss 1.1 This chapter not in C 2.1 वा] B om. 2.1 विन्द्यात्] विद्यात् B 2.2 ईष्टे] आष्टे A

तरति स वीरहत्यां तरति स भ्रूणहत्यां तरति स मृत्युं तरति। मुक्तिं लभते गर्भजन्मजरामरणतापत्रयात्मकं दुःखं तरति ॥ ३॥

य एतां भुवनाद्यां स्मरति चिन्तयति धारयति गुरुमुपास्ते स चतुर्वर्गफलभाग्भवति॥ ४॥

यो महाचीनक्रमेण लतागादे महाशङ्खमालया लक्षमावर्तयति स विश्वाधीशो भवति स सर्वविद्यावान्भवति स ब्रह्मधामवान्भवति स निर्लेपो निष्कलो द्वन्द्ववर्जितो विगतज्वर आसन्तत्त्वविषयो अमृतत्वपदमश्नुते स निर्वाणपदमाप्नोति॥ ५॥

पूजास्थानमस्या अन्तः षट्कोणमष्टदलं भूपुरमिति। षट्कोणेषु षडङ्गं मध्ये तारामष्टपत्ते योगिन्यः॥ ६॥

योगिन्यो यथा।

महाकाल्यथ रुद्राणी उग्रा भीमा तथैव च।
घोरा च भ्रामरी चैव महारात्रिश्च सप्तमी।
भैरवी चाष्टमी प्रोक्ता योगिनीस्ताश्च पूजयेत्॥ ७॥
इत्थं यो भजते देवीं स भवेत्कल्पपादपः।
सर्वकाममवाप्नोति प्राप्नोति परमं पदम्। ॐ तत्सत्॥ ८॥

इमामधीयानस्तर्क-आगमपुराणकाव्यदिव्यौषधीशो भवति स सर्वमन्त्रजापको भवति स सर्वयन्त्रपूजको भवति स सर्वदेवसमो भवति स सर्वदेवसमो भवति य एवं वेद कुब्जिकाराधनक्रमतत्त्वोपनिषत्॥ ९॥

3.3 लभते] लभंते mss 3.3 तरति] तरन्ति A 5.1 °गादे] °गादं A 5.3 अमृतत्वपदम्] अमृतत्वम् A 6.1 °दलं] °दल mss 7 f. योगिनीस्] योगिनी mss 9.2 स सर्वदेवसमो] सर्वसमो B

॥ १४ ॥

अथ राजराजेश्वर्या महाषोडशार्णमन्त्रोद्धारं व्याख्यास्यामः॥ प्रथमं महालक्ष्मीबीजम्। महालक्ष्मीबीजं तु कुलकौलिनी विश्वतोमुख्यारूढं मायास्वरभूषितं कलाकुब्जिकाभूषितम्। श्रीबीजम्। द्वितीयं भुवनेश्वरीबीजम्। भुवनेश्वरीबीजं तु परात्मा व्यापकारूढं बिन्दुमालिनीभूषितं कलाकुब्जिकायुतम्। भुवनेश्वरीबीजम्। तृतीयं कामराजम्। कामराजं तु महाकाली मांसारूढं मोहिनीभूषितं कलाकुब्जिकायुतम्। कामराजम्। चतुर्थं वाग्भवम्। वाग्भवं तु ज्ञानामृता व्योमरूपीभूषितं कलाकुब्जिकायुतम्। वाग्भवम्। पञ्चमं शक्तिबीजम्। शक्तिबीजं तु जगद्बीजं ज्वालामालिनीभूषितं कलामृतावर्षणीयुतम्। शक्तिबीजम्। षष्ठमं वेदादिबीजम्। वेदादिबीजं तु पश्चिमास्यः पूर्णिमाभूषितं कलाकुब्जिकायुतम्। वेदादिबीजम्। सप्तमं ह्यष्टमं लज्जाबीजं श्रीबीजं समुच्चार्य। त्रिकूटात्मा महापञ्चदशाक्षरी नवमं दशमैकादशमं बीजं भवति। पञ्चदशाक्षरी तु महाकालः कुण्डली पावकः पिनाकीशः। समुच्चार्य भुवनाबीजं पठेत्। परात्मापरमात्मामहाकालीचैतन्यवेदास्त्रकूटं पठित्वा मायाबीजं पठेत्। नीलकण्ठः स्थाणुः क्रोधीशो बीजात्मा लज्जाबीजम्। द्वादशमं शक्तिबीजम्। त्रयोदशमं चतुर्दशमं वाग्भवं मन्मथाख्यम्। पञ्चदशमं भुवनेश्वरीबीजम्। लक्ष्मीबीजं षोडशमम्॥ १॥ एषा महात्रिपुरेश्वर्या महाषोडशार्णमन्त्रराजं यो जानाति स सादेहसारौप्यसायुज्यसालीनत्वं प्राप्नोति स निर्वाणेशो भवति स सर्वसाम्राज्यवान्भवति स चित्तानाकर्षयति स जीवानाकर्षयति स नामाकर्षयति स बुध्यानाकर्षयति स धैर्यानाकर्षयति स रूपानाकर्षयति स प्राणानाकर्षयति स देवानाकर्षयति स लोकानाकर्षयति स सर्वानाकर्षयति॥ २॥

ऋषिश्च दक्षिणामूर्तिः पङ्क्तिश्छन्दस्तु सम्मुखे।
देवता च महाविद्या षोडशी त्रिपुरेश्वरी॥ ३॥
बीजं च वाग्भवं प्रोक्तं शक्तिश्च शक्तिबीजकम्।

1.1 C lacking up to लज्जाबीजम् (line 14) 1.10 श्रीबीजं] om. B 1.13 पठेत्] पठे mss 2.3 बुध्यानाकर्षयति] बुद्धाकर्षयति B 3 d. त्रिपुरेश्वरी] भुवनेश्वरीं C

कामराजं महाबीजं कीलके विनियोजयेत्॥ ४॥

पूजास्थानमस्या बिन्दुस्त्रिकोणमष्टकोणं दशकोणं दशकोणं मनुकोणमष्टपत्त्रं षोडशपत्त्रं वृत्तत्रयं सन्ध्यावृत्तैर्द्वारशोभाढ्यम्। महाश्रीचक्रराजं सर्वयन्त्रोत्तमं मोक्षद्वारं ब्रह्माण्डाकाररूपं भूगोलचक्रं श्रीचक्रम्। यः श्रीचक्रं वेत्ति स सर्वं वेत्तीति॥ ५॥

आधारनवकं मुद्राशक्तयः। पृथिव्यप्तेजवाय्वाकाशशब्दस्पर्शरसरूपगन्धवाक्पाणिपादपायूपस्थमनोविकाराः कामाकर्षिण्यादयः षोडशशक्तयः। वचनादानगमनविसर्गानन्दहानोपादानोपेक्षाख्यबुद्धयो अनङ्गकुसुमाद्यष्टौ। कामक्रोधलोभमोहमदमात्सर्यपुण्यपापमया ब्राह्म्यादयष्टशक्तयः। अलम्बुसा कुहूर्विश्वोदरी वारुणी हस्तिनी गान्धारी यशोवती पयस्विनी पूषा शङ्खिनी सरस्वती इडा पिङ्गला सुषुम्ना चेति चतुर्दश नाड्यः सर्वसङ्क्षोभण्यादि चतुर्दशशक्तयः। प्राणापानव्यानोदानसमाननागकूर्मकृकलासदेवदत्तधनञ्जयादयो दश वायवः सर्वसिद्धिप्रदा देव्यो बहिर्दशारगा देवताः। एतद्वायुदशसंसर्गोपाधिभेदेन रेचकः पोषकः शोषको दाहकः प्लावकः प्राणमुख्यत्वेन पञ्चधा जठराग्निर्भवति। सरिको हारिको क्षोभको जृम्भक मोहक इति नागप्राधान्येन पञ्चविधास्ते मनुष्याणां देहगाः। भक्ष्यभोज्यचोष्यलेह्यपेयात्मकं पञ्चविधमन्नं पाचयन्ति। एतद्दश वह्निकलाः सर्वज्ञाद्या अन्तर्दशारगा देवताः। शीतोष्णसुखदुःखेच्छासत्त्वरजस्तमोगुणान्विता वशिनीवाग्देवताद्यष्टशक्तयः। शब्दादिपञ्चतन्मात्राः पञ्चपुष्पबाणाः। मन इक्षुधनुः। रागः पाशः। द्वेष अङ्कुशः। अव्यक्ताहङ्कारमहत्तत्त्वमिति। कामेश्वरीवज्रेश्वरीभगमालिन्यो ऽन्तस्त्रिकोणगा देवताः। शुद्धा निरुपाधिका सा

5.2 महा°] BC omit from here up to श्रीचक्रं वेत्ति 6.1 °तेज°] °तेजो° B_1, BhāUp 6.2 °ऊपस्थमनोविकाराः] °ऊपस्थविकारः mss, °ऊपस्थ मनोविकारः BhāUp 6.2 °आकर्षिण्य°] आकर्षण्य° AC, °आदयो AB, °आन्यो C; this word not in BhāUp 6.3 विसर्गानन्दहानोपादानोपेक्षा°] °विसर्गादानंनोपेक्षा° mss, °विसर्गानन्दहानोपेक्षा° BhāUp 6.4 °मात्सर्य°] BhāUp, °मात्सर्ययो(:) mss 6.4 °पापमया] BhāUp, °पापयो(र्) mss 6.4 ब्राह्म्याद्य°] ब्राह्माद्य° mss 6.4 कुहूर्] कुहू mss 6.5 वारुणी] om. BC, वरुणा BhāUp 6.5 गान्धारी] गान्धारी जिह्वा mss, हस्तिजिह्वा यशस्वत्यश्विनी गान्धारी BhāUp 6.5 पयस्विनी पूषा] BhāUp, पुरुष mss 6.5 सरस्वती] om. mss 6.9 प्लावकः] om. mss 6.10 नाग°] om. mss 6.10 पञ्चविधास्] पञ्चधास् mss 6.12 °एच्छा°] BhāUp, °एच्छाद्वेष° mss 6.13 °मात्राः] °मात्रा mss 6.14 रागः] राग mss

च देवी कामेश्वरी। सदानन्दघनः स्वात्मैव परदेवता। एतस्य सर्वस्य विमर्शः। अनन्यचित्तत्वेन च सिद्धिः। भावनायाः क्रिया उपचारः कर्तव्यमकर्तव्यमुपासितव्यमिति य एवं वेद कुब्जिकापूजनोपनिषत्॥ ६॥

॥ १५ ॥

अथ भुवनेश्वरीं व्याख्यास्यामः॥ प्राणेशः प्रकृत्यारूढं बिन्दुमालिनीभूषितं कलाकुब्जिकायुतम्॥ १॥
महाभुवनेश्वर्या महामन्त्रैकाक्षरमन्त्रराजं यो जानाति स त्रैलोक्याधीशो भवति स सकलसाम्राज्येश्वरो भवति॥ २॥
पूजास्थानमस्या अन्तःषट्कोणमष्टदलं षोडशदलं भूपुरमिति॥ ३॥
श्रीभुवनेश्वर्या पूजायन्त्रराजं यो जानाति स सर्वैश्वर्यवान्भवति खेचरत्वं प्राप्नोत्येवं वेद महाकुब्जिकाध्यानतत्त्वोपनिषत्॥ ४॥

॥ १६ ॥

अथ चैतन्यभैरवीं महामन्नपूर्णेश्वरीं भैरवीं व्याख्यास्यामः॥ प्रथमं चैतन्येश्वरी त्रिपुरसुन्दर्यारूढं माहेश्वरीभूषितं कलामृताकर्षणीयुतं प्रथमम्। द्वितीयं नीलकण्ठं महाकालं पिनाकीशं समुच्चार्य मायाबीजम्। ततो ऽम्बिकापति वृको-

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6.16 °देवता] °देवताः mss 6.17 कर्तव्यमकर्तव्यम्] कर्तव्यमकर्तव्य A, कर्तव्य BC
3.1 अष्टदलं] अष्टदल mss 3.1 षोडशदलं] षोडशदल mss 1.1 °मन्नपूर्णेश्वरीं] °मन्नपूर्णेश्वरी A, °मन्नेश्वरी C, °मन्त्रेश्वरीं B

दरी दीपारूढं ज्वालामालिनीभूषितं कलाकुब्जिकामेलनं क्वचित्सुन्दरीयुतम्।
चैतन्यभैरव्या महामन्त्रराजम्॥ १॥

ह्रीं नमो भगवतीति माहेश्वरी पदं पुनः।
अन्नपूर्णे ठयुगलं वागीशत्वप्रदं परम्॥ २॥
त्रिकोणं बिन्दुचक्रं तु दलवेदसमन्वितम्।
वसुपत्त्रं षोडशाब्जं भूपुरं द्वारभूषितम्॥ ३॥
इदं यन्त्रं यन्त्रराजं सर्वदेवैः प्रपूजितम्।
बालाभैरवीविद्यापि ऐं क्लीं सौः त्र्यक्षरी परा॥ ४॥
रात्रौ ताम्बूलपूर्णमुखं कृत्वा साधकसत्तमः।
लक्षमेकमनुजस्त्वा स कैवल्यं पदमश्नुतेति॥
य एवं वेद महाकुब्जिकोपासनोपनिषत्॥ ५॥

॥ १७ ॥

अथ प्रचण्डोग्ररूपां कर्तृकपालहस्तां प्रत्यालीढपदां विपरीतासनस्थां स्वमुण्डधरां ललज्जिह्वां महाघोरां डाकिनीवर्णिनीसहितां महाछिन्नमस्तां व्याख्यास्यामः॥ १॥
प्रथमं महालक्ष्मीबीजम्। महालक्ष्मीबीजं तु विस्फुलिङ्गिनी विश्वमुख्यारूढं बिन्दुमालिनीभूषितं कलामृताकर्षणीयुतम्। महालक्ष्मीबीजम्। द्वितीयं मनोभवबीजम्। मनोभवबीजं तु महाकाली धरारूढं गोविन्दस्वरभूषितं कलाकलानिधियुतम्। मनोभवबीजम्। तृतीयं त्रपाबीजम्। त्रपाबीजं तु प्राणेशो वेदकण्ठारूढं तूर्यस्वरभूषितं कलाकुब्जिकायुतम्। त्रपाबीजम्। चतुर्थं वाग्भव-

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1.4 °रूढं] °रूढ mss 2 d. °प्रदं परम्] °पदं परम् B, °परं पदम् C 4 d. सौः] सौंह् BC 1.1 कर्तृ°] कत्तृ° C, तृ° A 2.1 विस्फुलिङ्गिनी] विस्फुलिनी mss 2.3 गोविन्द°] गोविन्दः mss

म्। वाग्भवं तु सङ्कर्षणः कलाचेतनभूषितम्। वाग्भवं समुच्चार्य वज्रवैरोचनीये पठित्वा भुवनाद्वयम्। ततो ऽस्त्रबीजम्। ततः शक्तिर्वरेण्ययुतं प्रचण्डस्वरभूषितं परमात्मा विनायकभूषितम्॥ २॥

महामन्त्रराजं सप्तदशाक्षरीं यो जानाति स सप्तद्वीपेश्वरो भवति स त्रिलोकेश्वरो भवति स देवेन्द्रो भवति स प्रचण्डोग्रच्छिन्नमस्ताप्रत्यक्षदेवतादर्शनं करोति स छिन्नमस्तास्वरूपो भवति स सर्वदुष्टान्मारयति शोषयति स्तम्भयति जृम्भयति स चतुर्दशभुवनाधीशो भवति॥ ३॥

ज्वलच्चितामध्यसंस्थां मदाघूर्णितलोचनाम्।
विद्युत्कोटिप्रतीकाशां दाडिमीकुसुमोपमाम्।
एवं ध्यात्वा यजेच्छिन्नां घोररूपां दिगम्बराम्॥ ४॥

पूजास्थानमस्या अन्तः क्रोधबीजं विलिख्य ततस्त्रिकोणं द्वारत्रयभूषितं वृत्तत्रयं त्रिकोणं संलिख्य वसुपत्तं भूपुरम्॥ ५॥

प्रचण्डोग्रचण्डिकामहाछिन्नमस्तापुजायन्त्रराजं यो जानाति नित्यं यो ऽर्चयति योपासनं सर्वदा करोति स्वशिखायां यो धारयति स ब्रह्मत्वं प्राप्नोति स विष्णुत्वं प्राप्नोति स रुद्रत्वं प्राप्नोति स ब्रह्मसमो भूत्वा सर्वान्देवान्सर्वांल्लोकान्सर्वात्मानं संसृजति विष्णुसमो भूत्वा स सर्वान्देवान्सर्वांल्लोकान्सर्वात्मानं प्रतिपालयति स रुद्रसमो भूत्वा सर्वान्देवान्सर्वांल्लोकान्सर्वात्मानं जगत्स्थावरजङ्गमं भूतं भवद्भविष्यत्सर्वं संहारयति स सर्वशास्त्रार्थं जानाति स वेदार्थं करोति स सर्वशास्त्राध्यापको भवति न्यायमीमांसासाङ्ख्यपातञ्जलव्याकरणवेदागमज्योतिषधर्मशास्त्रार्थं जानाति स आयुर्वेदधनुर्वेदगान्धर्ववेदार्थशास्त्रं जानाति स सकलशास्त्रार्थं जानाति य एवं वेद॥ ६॥

महाभूतदिनार्धरात्रौ गत्वा श्मशाने निर्जने महोग्रपीठालये बीजेन स्नात्वा प्रचण्डचण्डिकां ध्यात्वा पीत्वा भुक्त्वा नत्वा स्मृत्वा प्रचण्डोग्रचण्डिकाछिन्नमस्तापूजाचक्रराजं पश्चिमाभिमुखं संस्थाप्य महापञ्चमकारैः सम्पूज्य विधिवत्सन्तर्प्य जप्य समर्प्य महामांसं मधुनाभिघारितं साज्यं रक्तचन्दनं रक्तोत्पलसहस्रं

2.6 सङ्कर्षणः] सङ्कर्षण mss 2.6 कला॰] कलाः C, कलाःश् AB 2.7 प्रचण्ड॰] प्रचण्डः mss 5.1 अस्या अन्तः] अस्यान्तः mss 5.2 ॰पत्तं] ॰पत्रं mss 6.2 स विष्णुत्वं प्राप्नोति] om. mss 7.4 ॰घारितं] ॰घोरितं mss

करवीरसहस्रं जुहुयात्। शक्तिं सन्तोष्य पञ्चमं कृत्वा स्वरेतसा छिन्नमस्तां सन्तर्प्य कुण्डगोलोद्भवेन स्वयम्भूपुष्पेन सर्वदा यजेत्॥ ७॥
स नवद्वीपेश्वरो भवति स महाराजराजेश्वरो भवति स चतुर्दशभुवनाधीशो भवति स महाकविर्भवति स महाकवीन्द्रेश्वरो भवति य एवं वेद महाकुब्जिकापूजनोपनिषत्॥ ८॥

॥ १८ ॥

अथ धूमावतीं व्याख्यास्यामः॥ प्रथमं वक्रतुण्डं महाविद्येश्वरीभूषितं कलाकुब्जिकायुतम्। ततः शब्दात्मा कुब्जस्वरभूषितम्। तृतीयं वैखुण्ठं पितामहभूषितम्। चतुर्थं वरेण्यम्। पञ्चमं वाराही सर्वेश्वरी मोहिनीभूषितम्। आगमः प्रमत्तः शरीराकर्षणीसंयुतम्॥ १॥
महाधूमावतीं यो जानाति स सर्वसौभाग्यारोग्यधनधान्यपुत्रपशुकीर्तिज्ञानैश्वर्यवान्भवति स त्रैलोक्यं जयति स रुद्रत्वं प्राप्नोत्येवं वेद॥ २॥
पूजायन्त्रमस्या अन्तःषट्कोणं वसुपत्त्रं भूपुरम्॥ ३॥
धूमावत्याः पूजाचक्रराजं श्मशाने नररक्तेन विलिख्य महाशङ्खोपरि महापञ्चमकारैः पञ्चोपचारैः स्वयम्भूकुसुमैः समभ्यर्च्याक्षमालया नियमेन यो लक्षमावर्तयति स ब्रह्मादिमारणं करोति स सर्वान् शत्रून्मारयत्युच्चाटयति स्तम्भयति द्वेषयति षट्प्रयोगसिद्धिभाग्भवति स खेचरत्वं प्राप्नोत्येवं वेद महाकुब्जिकार्चनतत्त्वामृतसारोपनिषत्॥ ४॥

॥ १९ ॥

अथ महाब्रह्मास्त्रविद्या षट्त्रिंशतिरत्नाक्षरी महापीताम्बरा पीतसिंहासनस्था पीतगन्धानुलेपना पीतपुष्पाञ्जलिरता स्वर्णालङ्कारभूषिता महापीतवर्णा पीताम्बरा ब्रह्मास्त्रविद्या। महाबगलामुख्याः षट्त्रिंशतिरत्नाक्षरीं व्याख्यास्यामः॥ १॥

प्रथमं वेदादिबीजम्। वेदादिबीजं तु ज्वालामालिनी कामकलावृषध्वजभूषितम्। वेदादिबीजं प्रथमम्। द्वितीयं स्थिरमायाबीजम्। स्थिरमायाबीजं तु परमात्मा व्यापकारूढं बिन्दुमालिनीभूषितं कलामृताकर्षणीयुतं समुच्चार्य कपर्दिनी [...] पिनाकीशः काशीश्वरभूषितं पुरुषोत्तमः शत्रुघ्नस्वरभूषितं कपाली परापरभूषितं दुर्गोत्तारिणी सागरः शिरसि वह्न्यारूढं योगिनी मोहिनीभूषितं परमेष्ठी खेचरीभूषितं भगमालिनीयुतं शब्दात्मा विघ्नराजभूषितं पूर्णिमायुतं नर्तकः सुरान्तकस्वरभूषितं चतुर्मूर्तिस्वरूपिण्यमृताकर्षणीयुतं वैकुण्ठः षड्वक्त्रस्वरभूषितं प्रचण्डः कुब्जिकाभूषितं सहजाषाढी कुब्जिकाभूषितं विश्वमूर्तिः सङ्कर्षणश्चतुराननं नेपालस्वरभूषितं प्राणेशं वारुणीयुतं काशीश्वरभूषितं कुब्जिकायुतं महाकालं महामायाभूषितं व्यापकं सुमुखेश्वरीं महाकाली परापरभूषितं परायणः प्रकाशं पठित्वा बुद्धिं नाशय इत्युच्चार्य स्थिरमायां पुनः प्रणवं स्वाहान्ते च योजयेत्॥ २॥

महाबगलामुख्याः षट्त्रिंशतिरत्नाक्षरीं यो जानाति स शत्रुसेनास्तम्भनं करोति स देवान्स्तम्भयति स लोकान्स्तम्भयति स सोमं स्तम्भयति स सूर्यं स्तम्भयति स सर्वं जयति॥ ३॥

पूजायन्त्रमस्या बिन्दुस्त्रिकोणं षट्कोणं वृत्तं वसुपत्त्रं चतुर्द्वारशोभितं ब्रह्मास्त्रयन्त्रराजं भवति॥ ४॥

यो ऽर्चयति स सर्वदेवपूज्यो भवति स सर्वदेवसमो भवति य एवं वेद महाकुब्जिकापूजनतत्त्वामृतोपनिषत्॥ ५॥

2.7 सुरान्तक°] सुरान्तकः mss 2.7 °मूर्ति°] °मूर्तिः C, °मुर्तिः B, °मुक्तिः A
2.8 प्रचण्डः] प्रचण्ड BC 3.2 स लोकान्स्तम्भयति] om. BC

॥ २० ॥

अथ राजमातङ्गिनीं नीलोत्पलनिभां नीलवस्त्रपरीधानां नीलगन्धानुलेपनां नीलसिंहासनस्थां नीलशुकहस्तां नीलाभरणभूषितां महानीलां सर्वविद्याराज्ञीं महामातङ्गीं व्याख्यास्यामः॥ १॥
प्रथमं वेदादिबीजम्। द्वितीयं त्रपाबीजम्। तृतीयं कामराजं पठित्वा

मातङ्गिन्यै समुच्चार्य फट्स्वाहान्ते ऽपि योजयेत्॥ २॥

महामातङ्गीं यो ऽर्चयति स्मरति धारयति गुरुमुपास्ते स सर्वसाम्राज्यवान्भवति स चतुर्वर्गफलभाग्भवति य एवं वेद॥ ३॥
पूजाचक्रं बिन्दुस्त्रिकोणं वसुपत्त्रं षोडशाब्जं चतुर्द्वारहीनम्॥ ४॥
राजमातङ्गीमहाविद्येश्वर्याः पूजायन्त्रराजं यो जानाति स खेचरो भवति। महानिशार्धे महापञ्चमकारैः सर्वदा यजेदिति वदन्ति ब्रह्मवादिनः शौनकाः॥ ५॥

मेषमार्जाररक्तेन स्वयम्भूकुसुमेन च।
कुण्डगोलोद्भवैर्मांसैर्मातङ्गीं सर्वदा यजेत्॥ ६॥

एवं यो ऽर्चयति स महाराजेन्द्रो भवति स त्रैलोक्याधीशो भवति स ब्रह्मानन्दमयो भवति स ज्ञानानन्दमयो भवति स तत्त्वानन्दमयो भवति स पूर्णानन्दमयो भवति स सर्वानन्दमयो भवति स निर्वाणेश्वरो भवति स कैलासाधिपो भवति स लोकाधिपो भवति स सर्वविद्याधिपो भवति य एवं वेद महाकुब्जिकोपनिषत्॥ ७॥

1.1 °मातङ्गिनीं] °मातंगिनी B, °मातंगी AC 1.2 °नीलशुक°] °नीलांशुक° C 1.3 °मातङ्गीं] °मातङ्गी BC 3.1 °मातङ्गीं] °मातङ्गी B 3.1 धारयति] BC om. 5.1 °श्वर्याः] °श्वर्या mss 5.2 °वादिनः] °वादिन mss 7.1 °राजेन्द्रो] °राजराजेन्द्रो A 7.1 ब्रह्मानन्दमयो] from here up to स निर्वाणेश्वरो om. A

॥ २१ ॥

अथ महासिद्धिलक्ष्मीं सर्वविद्येश्वरीं महासुभगां पञ्चाननां त्रिपञ्चायताक्षीं दश-
भुजां रत्नसिंहासनस्थां रत्नाभरणभूषितां सर्वलक्षणसम्पन्नां सिद्धिलक्ष्मीं व्या-
ख्यास्यामः॥ १॥

प्रथमं तारबीजम्। तारबीजं तु पश्चिमास्यः कुब्जिकाभूषितम्। तारबीजम्। द्वितीयं भुवनेश्वरीबीजम्। भुवनेश्वरबीजं तु चैतन्यं वेदकण्ठारूढं कामकलाभू-
षितं कलाकुब्जिकायुतम्। भुवनेश्वरीबीजम्। तृतीयं क्रोधबीजम्। क्रोधबीजं तु परात्मा महाविद्येश्वरीभूषितं कलाकुब्जिकायुतम्। क्रोधबीजम्। चतुर्थं प्राणेशः
5 पितामहभूषितं कलाकुब्जिकायुतम्। पञ्चमं रावबीजम्। रावबीजं तु प्रयागः प्रकृत्यारूढं भगवतीभूषितं कलाकुब्जिकायुतम्। रावबीजम्। षष्ठं नृसिंहबीजम्। नृसिंहबीजं तु क्षेत्रपालः पश्चिमास्यस्वरभूषितं कलाकुब्जिकायुतम्। नृसिंहबी-
जम्। सप्तमं महाङ्कुशबीजम्। महाङ्कुशबीजं तु महाकालः सद्योजातस्वरभूषितं कलाकुब्जिकायुतम्। महाङ्कुशबीजम्। अष्टमं शब्दात्मा। नवमं महाजीवः
10 शरीराकर्षणीयुतम्। नवमम्॥ २॥

श्रीसिद्धिलक्ष्म्या महानवार्णमूलमन्त्रराजं यो जानाति स सिद्धिलक्ष्मीस्वरूपो भवति स नवद्वीपेश्वरो भवति स सर्वसिद्धिभाग्भवति स महादेवेन्द्रो भवति स सर्वविद्येश्वरो भवति य एवं वेद॥ ३॥

पूजायन्त्रमस्या अन्तस्त्रिकोणं बिन्दुचक्रं बहिःषट्कोणं द्वादशदलं वसुदलं वीथी-
शोभाभूषितं द्वारचतुष्कम्॥ ४॥

श्रीसिद्धिलक्ष्म्या महापूजायन्त्रराजं सर्वयन्त्रोत्तमं सर्वयन्त्रमयं महासिद्धियन्त्रं मोक्षद्वारं यद्योगिन्य उद्दिश्य निर्वाणमुपविशन्ति बाह्यादिक्रमेण कुब्जिकायन्त्रं पूजयेत्। कराङ्गन्यासं कृत्वा द्वारदेवतां पूजयेत्। वामहस्तेन पूजनं वाम-
मार्गेणोपासनं वामकरमालया सर्वदा कुब्जिकामनुजपेत्। स्वशक्त्या युक्तो वा
5 कुलाष्टको यत्नतः शक्तिसहितः साधको सर्वदा कुब्जिकां यजेत्॥ ५॥

1.1 महा॰] om. BC 1.1 त्रि॰] om. BC 2.5 प्रयागः] प्रयोगः BC 2.7 क्षेत्र॰] क्षत्र॰ AB 4.1 अस्या अन्तस्] अस्यान्तस् mss 4.1 वीथी॰] विथी॰ A, विथा॰ B, वीथ्या॰ C 5.2 योगिन्य] योगिन्यम् mss

ॐ स क ल वाग्रूपिण्यै श्रीमहाकुब्जिकायै कनिष्ठाभ्यां नमः। ह्रीं स क ल ब्रह्मवाग्रूपिण्यै श्रीब्रह्मकुब्जिकायै अनामिकाभ्यां नमः। क्रीं स क ल विष्णुवाग्रूपिण्यै श्रीविष्णुकुब्जिकायै मध्यमाभ्यां नमः। ह्स्क्ह्लैं स क ल रुद्रवाग्रूपिण्यै श्रीसिद्धिकुब्जिकायै तर्जनीभ्यां नमः। च्स्ह्रैं अघोरवाग्रूपिण्यै श्रीश्मशानकुब्जिकायै करतलपृष्ठाभ्यां नमः॥ एवं हृदयादिषु न्यासमाचरेत्॥ ६॥

इन्द्र त्वेति मन्त्रेण महेन्द्रं महागजराजैरावतं सम्पूज्य॥ ७॥

ये ऽदृह्यनृजवेति मन्त्रेण यमं पूजयेत्॥ ८॥

वरणो वारयेति मन्त्रेण वरुणमभ्यर्चयेत्॥ ९॥

धन्वना गा मन्त्रेण कुबेरं पश्चिमादिवामावर्तेन यजेत्॥ १०॥

जया विजया अपराजिता मोहिनी स्तम्भिनी जृम्भिनी सर्वाकर्षणी सर्वविद्राविणीं पश्चिमादिवामावर्तेनाष्टकोणे समभ्यर्च्य। हां हाकिनी रां राकिनी डां डाकिनी कां काकिनी शां शाकिनी लां लाकिनी षट्कोणेषु सम्पूज्य। ॐ गं गङ्गायै ॐ यं यमुनायै ॐ सं सरस्वत्यै नमः। इति त्रिकोणचक्रे यजेत्॥ ११॥ मूलेन बिन्दुचक्रोपरि। ॐ श्रीं ऐं ऊं श्रीं महाकुब्जेश्वराङ्कस्थायै श्रीकुलकुब्जिकायै नमो नमों। इत्यनेन कुब्जिकां यजेत्॥ पूर्वोक्तक्रमेण कालिका तारा महाषोडशी भुवनेश्वरी भैरवी छिन्नमस्ता धूमावती बगलामुखी मातङ्गी श्रीसिद्धिलक्ष्मी पूर्वोक्तमन्त्रेण तत्तर्पणं त्रिकोणे तद्विद्यायन्त्रभावना कर्तव्यमिति वदन्ति ब्रह्मवादिनः शौनकाः॥ १२॥

विकल्पानामात्मनि विलयं होमः। भावनाविषयानामभेदभावना तर्पणम्। इन्द्रियरूपपशुच्छेदनमनिन्द्या सर्वजीवदया ब्राह्मणभोजनं सर्वं खल्विदं ब्रह्मानन्दमयं सत्यं ज्ञानमनन्तं ब्रह्म ह वा इदमग्र आसीत्। स्वयं त्वेकमेवात्मानं ज्ञानं जाग्रत्स्वप्नसुषुप्तिध्यानं दक्षिणादानम्। पूर्णब्रह्मैकरसानन्दरसाभिषेकम्॥ १३॥

एवं मुहूर्तत्रितयं मुहूर्तद्वितयं मुहूर्तैकमात्रं कुब्जिकाभावनपरो जीवन्मुक्तो भ-

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6.1 °महाकुब्जिकायै] °महारुद्रकाये A 6.4 च्स्ह्रैं] च्लैं C, om. A (open space) 8.1 ऽदृह्यन्] दुह्यन् BC 10.1 A omits 10 11.3 लाकिनी] लाकिनीं A 11.3 गं] om. mss 12.4 °लक्ष्मी] °लक्ष्मीं A 12.4 तत्तर्पणं] ततप्पं A, तत्तर्प्प B, संतर्प्य C 13.1 विलयं] विलापनं BhāUp 13.3 ज्ञानमनन्तं] ज्ञानं तं A, ज्ञानं B, om. C

वति। तस्य कुब्जिकात्मैक्यं सिद्धिः। चिन्तितकार्याप्ययत्नेन च सिध्यति। स ब्रह्मा स शिवः सेन्द्रः सो ऽग्निः सो ऽक्षरः सम्राट्स्वराट्पुरुषो भवति स सर्वदेवसमो भवति य एवं वेद महाकुब्जिकापूजामृतोपनिषत्॥ १४॥

॥ २२ ॥

इन्द्रः प्रजापतिमपृच्छत्। किं मोहनं कथं त्रिजगद्वशीकरणं केनोपायेन शत्रुसेनास्तम्भनं कथं दुन्दुभिविधानम्॥ १॥

प्रोवाच भगवान्प्रजापतिः। पञ्चशताङ्गुलिप्रमाणोर्ध्वविस्तारं पञ्चशताङ्गुलिप्रमाणं मध्यविस्तारं बालमृदुकोमलचर्मेण वा शृगालचर्मेण वा संवेष्टनं कृत्वा श्मशाने महानिशार्धे गत्वा प्रत्यङ्गिरां वा रुद्रकुब्जिकां ध्यात्वा सङ्कल्पं कृत्वा पीत्वा मेधसूक्तेन नरबलिदानं कुर्यात्॥ २॥

उच्चैर्घोषो दुन्दुभिः सूक्तद्वयेन सम्पूज्य सहस्रैकं सञ्जप्य तर्प्य समर्प्य जवासहस्रं करवीरायुतं ज्वलच्चितायां जुहुयात्॥ ३॥

पश्चिमाभिमुखे स्थित्वा उलूकभैरवं शृगालभैरवं काकभैरवं गृध्रभैरवं वेतालभैरवं संहारभैरवं विद्रावणभैरवं महोड्डीशभैरवं पञ्चमकारेण पूजयित्वा प्रार्थयेत्॥ ४॥

ख फट् जहि महाकृत्ये विधूमाग्निसमप्रभे।
देवीदेवि महाकुब्जे मम शत्रून्विनाशय मम शत्रून्विनाशयों नमः॥ ५॥

प्रत्यङ्गिरासूक्तगणेन दुन्दुभिवाद्यं कुर्यात्। स दुन्दुभिवाद्यं श्रुत्वा सर्वशत्रुसेनाः पलायति स निद्रया मोहयति महाशूरो ऽपि शिथिलो भवति तस्य पराजयो

14.3 स्वराट्] स्वराड्विराट् C 14.4 °पूजामृतोपनिषत्] °पूजनोपनिषत् C 2.1 °शताङ्गुलि°] °शताङ्गुलिः mss 2.2 वा] om. AB 2.3 वा] om. BC 2.4 नर°] नल° A, नव° C 4.2 °कारेण पूजयित्वा] °कारेणाभ्यर्चयित्वा A 5 c. देवी°] दैवी° A 6.1 °गणेन] °गणेश C 6.2 पराजयो] परो यो BC

भवति य एवं वेद महादुन्दुभिविधानम्। स सर्वशत्रुसेनान्मारयति स त्रैलोक्यं जयति स देवलोकं जयति स मृत्युलोकं जयति स रुद्रलोकं जयति स ब्रह्मलोकं जयति स विष्णुलोकं जयति स भूर्लोकं जयति सभुवर्लोकं जयति स स्वर्लोकं जयति स महर्लोकं जयति स जनलोकं जयति स तपोलोकं जयति स सत्यलोकं जयति स सर्वलोकं जयति य एवं वेद महाकुब्जिकापूजनप्रयोगोपनिषत्॥ ६॥

॥ २३ ॥

अथ महामोहनं देवमोहनं लोकमोहनं राज्यमोहनं शक्तिमोहनं सर्वमोहनं व्याख्यास्यामः॥ १॥

महाभूतदिनार्धरात्रौ एकाकी साधको गत्वा पश्चिमाभिमुखे स्थित्वा महाकुब्जिकायन्त्रराजमष्टगन्धेन महाशङ्खोपरि संलिख्य शवासनोपविश्य महासम्मोहनभैरवं स्वच्छन्दभैरवं वज्रभैरवं भूतभैरवं कपालभैरवं महाकालभैरवं महोन्मत्तभैरवं महाकाशभैरवं पञ्चामृतेन पञ्चमकारेण सम्पूज्य महासवेन सन्तर्प्य मेषमहिषबलिदानं समर्प्य कुमारीं समभ्यर्च्य कुलशक्तिं सन्तोष्य मृदुकोमलासनोपविश्य दशमहाविद्यासहितां महाकुब्जिकां चतुःषष्ट्युपचारेण पञ्चमकारेणाभ्यर्च्य इन्द्रचित्तानि मोहयति॥ २॥

महात्रैलोक्यमोहनसूक्तमन्त्रेण महाप्रत्यङ्गिरां वा महाकुब्जिकां सम्पूज्य मोहनसूक्तमन्त्रमयुतमेकं सञ्जप्य वीरमुण्डपात्रं महाशवोपरि संस्थाप्य पुष्पवासिततैलेन सम्पूज्य वीरनाड्येन षोडशतन्तुभिर्वर्तिकां कृत्वा पश्चिमाभिमुखं दीपं प्रज्वाल्य मोहनसूक्तेनाभ्यर्च्य मोहनसूक्तं सहस्रैकं सञ्जप्य तत्कज्जलं ललाटे तिलकं कृत्वा॥ ३॥

6.3 स त्रैलोक्यं] त्रैलोक्यं mss 6.4 स मृत्युलोकं जयति] om. BC 6.5 स भुवर्लोकं] भुवलोकं mss 6.6 स तपोलोकं जयति] om. BC 6.7 स सर्वलोकं जयति] स सर्वलोकं जयति स सर्वलोकं जयति A 1.1 देवमोहनं] om. C 1.1 राज्यमोहनं] om. C 3.1 महा°] om. BC 3.3 वर्तिकां] वृत्तिकां mss

देवलोकं मोहयति स सर्वलोकं मोहयति स ब्रह्मलोकं मोहयति स रुद्रलोकं मोहयति स विष्णुलोकं मोहयति स सर्वान्देवान्मोहयति स सर्वांल्लोकान्मोहयति य एवं वेद कुब्जिकापूजनतत्त्वामृतप्रयोगबीजसागरोपनिषत्॥ ४ ॥

॥ २४ ॥

अथ ब्रह्मादिमारणं महामारणप्रयोगं व्याख्यास्यामः॥ १॥
तत्रासुरीं महाप्रत्यङ्गिरां यजेत्। भौमाष्टम्यां वामावास्यायां प्रयोगं कारयेत्॥ २॥
पितृभूमौ महानिशार्धे गत्वासुरी चक्रे प्रथमेदं किलेत्येकग्मन्त्रेणासुरीराजिकां रोपणं कृत्वा चतुर्दिक्षु चण्डोग्रशूलपाणिभैरवं प्रेताकर्षणभैरवं स्वर्णाकर्षणभैरवं वीराकर्षणभैरवं जीवाकर्षणभैरवं महोग्रविरूपानन्दभैरवं कुब्जभैरवं चण्डभैरवं पञ्चोपचारैः पञ्चमकारैः समभ्यर्च्य महासवेन सन्तर्प्य महामांसं समर्प्य कुलसुन्दरीं सन्तोष्य कुमारीं सम्पूज्य ईशानां त्वेति सूक्तत्रयं यां कल्पयन्ति सूक्तत्रयं सहस्रैकं सञ्जप्य समर्प्य॥ ३॥
क्सं भक्ष ज्वालाजिह्वे करालदंष्ट्रे प्रत्यङ्गिरे क्षं ह्रीं नमः॥ ४॥
इति विंशत्यक्षरी। महायन्त्रराजपुटितं वा प्रत्यङ्गिरासूक्तगणमन्त्रपुटितेन वा शत्रुनामपुटितं शतमष्टोत्तरसहस्रं सञ्जप्य समर्प्य॥ ५॥

अयं प्रतिसरो मणिर्वीरो वीराय बध्यते।
वीर्यवान्सपत्नहा शूरवीरः परिपाणः सुभङ्गजः॥
इत्यनेन कृष्णापराजितापुष्पाञ्जलिं दद्यात्॥ ६॥

4.1 देवलोकं मोहयति] BC omit the next twelve words 4.2 सर्वांल्] सर्वा AB, सर्वान् C 3.1 ग्मन्त्रे°] क्षग्मंत्रे° A, (घ्)अंत्रे° C 3.5 सन्तोष्य] सष्य A, सपुष्प B 3.5 ईशानां] ईशानं A, ईशाननं BC 6 a. मणिर्] मणि mss 6 b. बध्यते] बध्यति BC 6 d. सुभङ्गजः] सुमङ्गलः Ath

ख्फ्रें नमः सकलशत्रुसंहारिणि रुद्रकुब्जिके ममामुकशत्रुं सपरिवारं नाशय २ मारय २ शोषय २ क्लेदय २ छेदय २ विध्वंसय २ पच २ मथ २ दह २ क्ष्ल्हैं महावीरकुब्जिके ह्स्लैं विपरीतकुब्जिके क्ष्ल्हैं संहारकुब्जिके क्ष्ल्हैं शत्रुशिरस्फोटनं कुरु फट् स्वाहा॥ ७॥
इत्यनेन ज्वलति चिताग्नौ सैन्धवं श्वेतसर्षपं लवणसूक्तेन होमयेत्सहस्रैकं महानिशायाम्॥ ८॥
एकरात्रिप्रयोगेन ब्रह्मादिशत्रून्मारयति। सप्तरात्रिप्रयोगेन शत्रुपरिवारक्षयं करोति॥ ९॥

यथा विद्युद्धतो वृक्ष आ मूलादनुशुष्यति।
एवं सम्प्रति शुष्यतु यो मे पापं चिकीर्षति॥
इत्यनेन सम्प्रार्थयेत्। ध्यात्वा कृष्णापराजितापुष्पाञ्जलिपञ्चकं दद्यात्॥ १०॥

कृष्णवर्णा बृहद्रूपा बृहत्स्कन्धि महद्भयि।
सिद्धिकुब्जे महादेवि मम शत्रून्विनाशयों नमः॥ ११॥

ॐ फ्रें ह्स्रैं अं अबन्द्धद्विषो जहि॥ इत्यनेन बलिदानं कुर्यात्। ध्यात्वा समर्पयेत्॥ १२॥

गृध्रकर्णि विरूपाक्षि लम्बस्तनि महोदरि।
जहि शत्रुं त्रिशूलेन क्रुद्धास्य पिब शोणितम्॥
इत्यनेन प्रार्थयेत्॥ १३॥
घटिमात्रप्रयोगेन सद्यः शत्रून्मारयति य एवं वेद महाकुब्जिकार्चनामृतबीजपूर्णोपनिषत्॥ १४॥

7.2 विध्वंसय] विध्वंशय mss 7.3 क्ष्ल्हैं] ल्हैं C 7.3 क्ष्ल्हैं] ल्हैं C 10 c. सम्प्रति] प्रति BC 11 a. °रूपा] °रूपी BC, °रूपां A; but see 9.9 11 b. बृहत्स्कन्धि] बृहस्कन्धि mss 11 cd. °देवि मम] °देवि विनाशये मम शत्रून्मम A 12.1 ह्स्रैं] ह्सैं BC 12.1 अबन्द्ध°] अबद्ध° mss

॥ २५ ॥

अथ ग्रामवशीकरणं देववशीकरणं लोकवशीकरणं महाराजवशीकरणं त्रैलोक्यवशीकरणं व्याख्यास्यामः॥ १॥
पितृभूमौ गत्वा शवासने स्थित्वा।
यथेयं पृथिवी मही भूतानां गर्भमादधे।
एवा ते ध्रियतां गर्भो अनु सूतं सहितवे॥ २॥
[यथेयं पृथिवी] मही दाधारेमान्वनस्पतीन्।
[एवा ते ध्रियतां गर्भो अनु सूतं सहितवे]॥ ३॥
[यथेयं पृथिवी मही] दाधार पर्वतान् गिरीन्।
[एवा ते ध्रियतां गर्भो अनु सूतं सहितवे]॥ ४॥
यथेयं पृथिवी मही दाधार विष्ठितं जगत्।
[एवा ते ध्रियतां गर्भो अनु सूतं सहितवे]॥
इत्यनेनाधारशक्तिं संशोध्य विघ्नविघाताय अभयं रक्षां कुर्यात्॥ ५॥

अभयं द्यावापृथिवी इहास्तु नो अभयं सोमः सविता नः कृणोतु।
अभयं नो ऽस्तूर्वन्तरिक्षं सप्त ऋषीणां च हविषाभयं नो ऽस्तु॥
इत्यनेन रक्षां कुर्यात्॥ ६॥
ईर्माभ्यामयनं जातं सक्थिभ्यां चेति सूक्तं षट्सहस्रं सञ्जप्य तर्प्य समर्प्य महाकुब्जिकां सम्पूज्य बलिदानं कुर्यात्। स्वर्णपुष्पाञ्जलिं दद्यात्॥ ७॥
मारणोच्चाटनविद्वेषणवशीकरणाकर्षणमोहनस्तम्भनादिषट्प्रयोगसिद्धिदं कुब्जिकासूक्तं व्याख्यास्यामः॥ ८॥

कुब्जः श्रोत्रियमाप्नोति कुब्जैकं परमेष्ठिनम्।

1.1 देववशीकरणं] om. C 2 b. आदधे] आदधत् BC 2 d. सूतं सहितवे] सूतुं सवितवे Ath 5.3 °विघाताय] °विधाताय AC, °विष्वाताय B 6 a. अभयं] भयं mss 6 b. कृणोतु] कृणेतु AB (correction sign in B), कृणेनतु C 6 c. ऽस्तूर्वन्तरिक्षं] स्तुवतरिक्षम् mss 7.2 दद्यात्] कुर्यात् A

कुब्जैकमग्निपुरुषो कुब्जः संवत्सरं ममे॥ ९॥
कुब्जेदमनुक्षयति कुब्ज देवजनैर्विषः।
कुब्जैकमन्यं नक्षत्रं कुब्जिका सत्यमुच्यते॥ १०॥
द्यौः पिता कुब्जिका सत्यमाता मृत्युर्दहति देवि भद्रम्।
भद्रं वद कुब्जिके त्वं भद्रं नित्यं कुरुष्व मे॥ ११॥
कुब्जिकापरं युज्यतां कुब्ज पूर्वं कुब्जिकान्ततो मध्यतो ब्रह्म कुब्जिका॥
इति सिद्धिकुब्जिकासूक्तम्॥ १२॥
कुब्जिकोपासकस्त्रिरात्र्युपोषितः पश्चिमाभिमुखो वाग्यतः शवासनोपविश्य कुब्जिकासूक्तं सहस्रं कृत्वावर्तयेत्। सिद्धिं तस्यार्थाः सर्वकर्माणि वश्यविद्वेषणोच्चाटनाकर्षणमोहनमारणानि सर्वकर्माणि सिध्यन्ति स दैवमानुषो भूत्वा स्वर्गे मर्त्ये पाताले विचरति स खेचरो भवति य एवं वेद कुब्जिकोपासनामृतपूर्णोपनिषत्॥ १३॥
प्राणान्ते ऽपि न प्रकाशयेत्। सर्वदा प्राणातिप्रियं कुब्जिकोपनिषदं सर्वोपनिषत्सारं गोपयेत्। यथोक्तसाधनप्रयोगपूजनं कृत्वा यथोक्तसिद्धिभाग्भवतीति वेदः॥ १४॥
इत्यथर्वणरहस्ये महाकुब्जिकाकाण्डे कुब्जिकोपासनामृतपूर्णोपनिषत्॥

14.3 Col. महाकुब्जिकाकाण्डे] महाकुब्जिकाण्डे A, कुब्जिकाकाण्डे B, कुब्जिकाया C
14.3 Col. °ओपनिषत्] C adds समाप्तम्, A adds सर्वदा शुभमस्तु

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9 d. कुब्जः] कुब्ज AB, कुब्जत् C 9 d. ममे] मम BC 10 a. कुब्जेदम्] कुब्जे देवां AB, कुब्ज देवां C 11 a. द्यौः] द्यौ° B 11 b. माता मृत्युर्] माहामृत्युर् B, महमृत्युर् C 13.1 °ओपासकस्] °ओपासको mss 13.1 त्रिरात्र्युपोषितः] त्रिरात्रिः पोषितः mss 13.2 तस्यार्थाः] तस्यार्था mss 13.4 विचरति] विचरन्ति mss 14.1 प्राणातिप्रियं] °प्रिय mss, प्राणातिप्रिय श्री ३ कुब्जिका कुब्जि प्रिये C 14.3 वेदः] om. AC

Kubjikā Upaniṣad

The Upaniṣad Full of the Elixir of Kubjikā's Worship

Translation

Chapter One

Reverence to the Venerable Gaṇeśa! Twice reverence to the Venerable great Kubjikā, the embodiment of the supreme elixir, the Womb[1] of existence, consciousness and bliss!

1 And now,[2] one reaches this great Kubjikā who is the embodiment of the supreme Brahman in the gateway of Brahman (through the fontanelle); the Mistress of the western tradition.

2 The lord of breath, fair-neck, the fire of destruction, Viṣṇu's heaven, the earth, the threefold constituent, the fire, the pervader, together with the great lady of wisdom (constitute) the first (kernel syllable).[3] The second (consists of): the inborn, the supreme self, the man-lion, the Rudra of destruction, the sword-bearer, the saviour, the syllable of fire, and the skull-bearing goddess, adorned with the fourth vowel and provided with Nāda and Bindu.[4]

3 One who knows this great pinnacle, the king of pinnacles, the highest of all pinnacles,[5] the king of pinnacles of the great Kubjikā, he becomes Mahādeva, he embodies all the gods, he possesses the nature of all the gods and is equal

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1 Literally, 'bulb.' Existence, consciousness and bliss are the three characteristics of Brahman in the well-known Vedānta tradition. Kubjikā is addressed here in a biological metaphor as the subliminal source of the growth of the cosmic plant or tree. The exordium is related to the Kālikā and Tārā Upaniṣads. The Kālikā Up (ed. in: 'Kaula and other Upanishads,' 81) begins: *atha haināṃ brahmarandhre brahmarūpiṇīm āpnoti*.

2 *Atha*, time-honoured expression at the beginning of spiritual expositions, suggestive of a necessary preparation (moral and intellectual) by the initiand.

3 The constituents of the *bīja* 'seed' or kernel syllable are circumscribed by codes as explained in the Introduction. The Bīja, or rather Kūṭa (see note 5), as it is called in the text, is H-S-KṢ-MLVRYŪṂ. It belongs to Kubjeśa, Lord Kubja, who represents Śiva-Bhairava in the theology of the school; according to the AKAV (Aṣṭāviṃśatikarmārcanavidhi), fol. 10^{v}, he is worshipped in the regular *pūjā* as Kulacakreśvaranātha, in the midst of the eight Mothers and their male shadow partners (Bhairavas). In the KMT (Kubjikāmatatantra, Kulālikāmnāya version), 16.59 ff., the Kūṭa (which there begins with S-H) is given in the code peculiar to the older Kubjikā tradition. The god is there called by his other name Navātman 'of ninefold self,' discussed in Heilijgers 1994, 26 f.

4 The Bīja is S-H-KṢ-MLVRYĪṂ, and represents Kubjikā. According to the AKAV, f. 10^{v}, she is worshipped as Kulacakreśvarī. Note that both this and the preceding Bīja are ninefold. Its extraction (*uddhāra*, see note 14) is dealt with in ṢSS (Ṣaṭsāhasrasaṃhitā) 40.5–22; see Schoterman 1982, 35.

5 'Pinnacle' (*kūṭa*), a Bīja which consists of several consonants and, as a rule, one nasalized vowel. It is represented in the script by an intricate ligature which exceeds the lineal set-up. The two Bījas of Kubjeśa and Kubjikā are here taken together as one major Kūṭa. Nāda 'resonance,' the

to them.

4 He is Aryaman and Varuṇa, and Rudra, and Mahādeva,
the God of fire, the Sun is he, and Divine Yama too is he.[6]
5 He is the Moon, Indra, and vital air;
indestructible, supreme, Lord of all, independent;
time, earth, the self is he, space, and the Lord of beings.

6 Prajāpati said: 'I shall explain the great Kubjikā seated on the western throne, the Hidden Kubjikā, Rudrakubjikā, the Heroic Kubjikā, the Kubjikā of the cremation ground, the fear-inspiring Kubjikā, the Kubjikā of destruction, and the fierce and redoubtable Kubjikā.[7]
7 One who knows this essence within all the Vedas and within all the gods, the most essential essence which is the Queen of the (ten) great Vidyās, Siddhikubjikā, the venerable Lakṣmīkubjikā, and the venerable Siddhilakṣmīkubjikā—he obtains the status of one who roams in the sky (of pure undivided consciousness), the status of a Rudra; he becomes lord of the liberated state, lord of all Siddhas, able to enter other bodies, in possession of the eight great magic powers such as the power of (assuming) a minute size; he becomes a poet of renown, he becomes equal to the king of the gods.

8 Thou art Indra, divine Indra, the world art thou, Prajāpati;
for thee the sacrifice is born,[8] for thee oblations they offer;
of thee indeed, O Viṣṇu, heroisms manifold.

He becomes divine Viṣṇu (in accordance with the quoted Scripture).'
9 Pippalāda the Aṅgiras asked the reverend Sanatkumāra, the Atharvan: 'Reverend Sanatkumāra the Atharvan: which is the mantra of Kubjikā the Mistress of the great western tradition; which is the (corresponding) design (*yantra*),

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protraction of subtle nasalized sound into the phonic vibration of divine energy which is pure, inaudible and suprasensible. See Padoux 1990, 51. Bindu 'dot,' powerful concentration of sound power represented by a circle. Together, Nāda and Bindu constitute a code of the nasalization of the vowel in a Bīja.

6 The first half = Ath 13.4.4ab; the second half = Ath 13.4.5ab. For the identification of all other verse quotations, see Appendix 1.

7 Eight Kubjikās: this series is unknown to us from elsewhere. Perhaps nine Kubjikās are meant; *pracaṇḍogra-* could be read as *pracaṇḍa- + ugra-*. See also 2.16 and the Introduction, p. 7.

8 Ath text: *vitāyate* 'is extended, performed.'

by which method is Her worship (conducted), which is the (mantra's presiding) deity, which are its limbs and their deities, which is its metre, who is its sage?' [9]

10 The reverend Sanatkumāra answered: 'With reference to the royal Vidyā (called) Pratyaṅgirā,[10] the king of yantras of Kubjikā the Mistress of the great western tradition encompasses all yantras and all mantras, it provides the magical power of total sovereignty, it grants royal power, enjoyment and release, total liberation, the release expressed in terms of consubstantiality with the Goddess, conformity, communion and absorption (in Her); in no way, not even in critical circumstances of mortal danger, should one divulge the yantra of the great Kubjikā (and) the great king of mantras. In case of divulgation, the great Kubjikā becomes angry. One dies. Therefore, one should carefully guard and never divulge.'

11 The great king of yantras: the Bindu, a triangle, a hexagon, (a lotus) with eight petals, the form of an octagon, and a square adorned with gates (see Figure 1). One who always wears this royal yantra of Kubjikā's worship (called) 'O great Pratyaṅgirā' on his heart, crest or arm[11] —he becomes the Bhairava Vetāla or the Bhairava Pracaṇḍa. One who wears it on his crest (within his top-knot) is released from all sins. One who wears it on his arm causes all his enemies to die, he vanquishes the threefold world, he effectuates creation, maintenance and dissolution, becomes a lord of all, lord of heroes, lord of the dance, lord of kings. Thus say the proclaimers of Brahman.

12 Lord Kubja one should worship first, and Kubjinī thereafter;
and Kubjikā afterwards, (and) the Obstructor called after Kubjikā.[12]

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9 Cf. AŚikhUp 1. This is a standard series of questions posed in introductions of Tantric mantras, and modelled after Vedic Anukramaṇī tradition. The names of the speaker and hearer are treated quite irregularly by the text. The group *sanatkumāraś cātharvaṇam* should be taken as one syntactical unit in the accusative. Pippalāda the Atharvan, here the hearer, figures as the speaker in several Upaniṣads, i.a. the Praśna and Brahma Ups (Weber 1876, 176 f.; Shende 1952, 236 f.). In the AŚikhUp, Atharvan is the teacher of Pippalāda, Sanatkumāra and Aṅgiras. At first sight, this seems a reasonable solution for the KuUp too, but it is untenable in the light of the beginning of section 10, and also of Chapter 2, section 3, where Sanatkumāra the Atharvan is undoubtedly the speaker. Shende (1952, l.c.) mentions names of fourteen proclaimers of the Atharvaveda Ups, but Sanatkumāra is not among them.

10 Or: (the Vidyā called) 'O great Pratyaṅgirā,' as in 11. The text is ungrammatical. A Vidyā is a mantra representing or incorporating a goddess.

11 The constituents of the Yantra are enumerated in an outward direction.

12 Translation uncertain. Stanzas 12–14 are not known from elsewhere. They are below poetical standards and must have been created within the Kubjikā school.

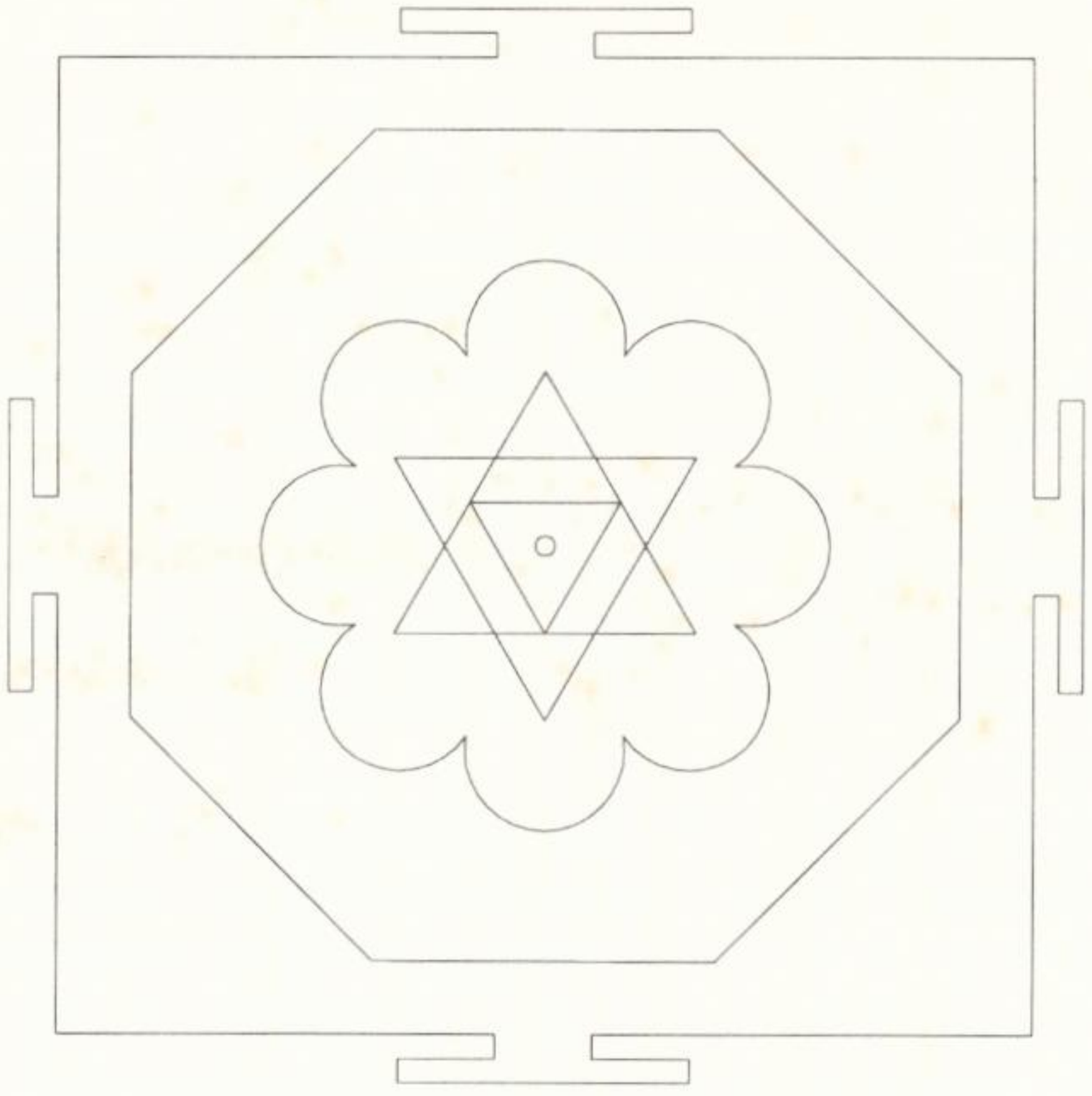

Figure 1: Mahāpratyaṅgirāyantra

13 By constant worship according to rule, one obtains enjoyment and release, but worship without the yantra is not pleasing to Kubjikā.
14 Therefore, with utmost care one should worship with the yantra. Lord Kubja is worshipped to the left, Kubjikā to the right.[13]

15 Now I shall explain the extraction[14] of the great thirteen-syllabled mantra of the Lord Kubja. The first syllable is (OṂ) the great one which creates all syllables. The second is the Bīja of the sanctuary, which is as follows: the supreme

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13 Unconventional arrangement. One should interpret: the left and the right from the worshipper's point of view.

14 Uddhāra implies that the constituents of the mantra are activated by the extraction from their 'womb.' The process is discussed in Padoux 1978. One might expect that a text of the Kubjikā school would present this 'womb' as one of the Prastāras or Gahvaras, traditional arrangements of the alphabet in a geometrical pattern (Schoterman 1982, 181), but we find nothing of the kind here. Instead, the codal system as mentioned in the PraMabh (see Introduction) is again applied. The codes are listed in Devanāgarī alphabetical order in Appendix 2.

self, provided with the vowel of the lord of planets, combined with crescent[15] and dot. The third is the Bīja of wrath, which is as follows: the supreme self, adorned by the vowel of the God of the three strides, combined with the crescent and the womb of all.[16] The fourth (up to the eighth) are 'Kubjeśvarāya.' The ninth is the Bīja of the man-lion, which is as follows: the protector of the site, mounted on splendour, adorned by the vowel of the Lord of planets, combined with the Nāda and Bindu. The tenth is the Bīja of the cosmic cry, which consists of the one who changes his form at will, and Prayāga mounted on splendour, adorned by the vowel of the all-bearing Śakti, and provided by crescent and dot. Then the Bīja of the elephant-hook, which is as follows: the great Lady, mounted on Revatī, adorned by the vowel of the Western Face, and provided with Nāda and Bindu; it is the great king of Bījas. The twelfth is the self of sound. (The thirteenth is) the great soul adorned with the vowel of the full moons.[17]

16 One who knows the royal mantra of the great Lord Kubja, he conquers the earth, the intermediate space, heaven, the worlds Mahar, Jana(r), Tapas and Satya, all worlds. He who knows thus, the great Upaniṣad of Kubjikā, the essence of all Upaniṣads, lives a thousand years.

17 Surrounded by Prajāpati's mystic power, his protection,
by Kaśyapa's lustrous splendour; and destined
for advanced age, in heroism accomplished, soaring,
may I move on, my deeds well-done, living a thousand years!

18 He obtains longevity, he obtains all his desires, he obtains all enjoyments, he vanquishes all the gods and all the worlds, who knows thus; the great Upaniṣad of Kubjikā.

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15 'Crescent,' *ardhacandra*: an element of the nasalization expressed in the script by a crescent shape enclosing the dot (Bindu) from below, thus forming the celebrated symbol known to various religious traditions.

16 Bīja of wrath, *krodhabīja*: HŪṂ.

17 The whole mantra runs: OṂ HAUṂ HŪṂ *Kubjeśvarāya* KṢRAUṂ KHPHREṂ KROṂ *namaḥ*.

Chapter Two

1 The great yantra and mantra, Kubjikā's supreme Upaniṣad,
the great meditation, the great bowl and the great rosary;
2 one should carefully guard them and never divulge them;
divulgation results in loss of accomplishment and death.
Therefore, always protect and never divulge.[1]

3 Sanatkumāra the Atharvan, the specialist who knows the essence of the nine Atharvavedic schools: Pippalāda, Śaunaka, Tauda, Mauda, Taudāyana, Jābāla, Brahmapala, Śākunakhī, Devadṛśī, and Cāraṇavidya[2] —Sanatkumāra said: 'I shall proclaim the royal yantra of the great Lord Kubja:

4 A lotus of nine gates, encircled by three strings;
the prodigy within it, provided with a self,
is known by the knowers of Brahman.[3]

5 'Of nine gates' means: (a design) with nine angles.[4] 'Lotus' means: (a design) with eight petals. 'Encircled by three strings' means: a threefold circle. 'The prodigy within it,' the circular dot, 'provided with a self': the 'knowers of Brahman' know the Circle of Brahman which is the royal yantra of Lord Kubja.[5]

6 Who made the salty sea resound with his greatness,
arranging a lair of three sides, and reclining;
crooked, (child) of the Cosmic, of the wish-granting Cow,
in secret he created bodies by outgoing (rays).[6]

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1 Stanzas of little quality, probably derived from the same source as 1.12–14.

2 In fact, ten schools are mentioned. The list has been subjected to alteration, and the manuscripts are confused. Cf. Weber 1855, 277 f., and above, Introduction, p. 4.

3 Ath 10.8.43, a famous stanza. Its explanation in the KuUp as relating to the Śrīcakra is typical of Tantric exegetical methods.

4 I.e., a central triangle surrounded by a hexagon. See also 1.11.

5 The text is ungrammatical. The Kubja-yantra is linked to the Atharvan tradition by ingenious exegesis of Atharvavedic stanzas.

6 Ath 8.9.2 with *kubjaḥ* instead of *vatsaḥ*; we assume that the exegetes of the school considered Kubja to be implied in the original version as the 'child' of the cosmic Virāj. The latter is a female cosmic force of extension, but in Ath 8.9.7 she is called the 'father of the Brahman' (Whitney's translation).

7 There are three cosmic (entities), the fourth
of these he sets aside as Speech;
the brahman knows this, insightful by penance;
in which one thing is joined, in which another.

8 'Arranging a lair': in the beginning there is a triangle and a circular dot. Outside of that, a figure of nine angles; outside of that, a hexagon; a 'lotus' of eight petals; then a design of sixteen petals, 'by three strings encircled';[7] outside, an octagon and a royal square design; outside of that, three circles; outside of that, a design of thirty-two petals; then, one of sixty-four petals; outside, three circles by māyā (?); with the syllables of Māyā (HRĪṂ), Kāma (KLĪṂ), and Kūrca (HŪṂ), one should design an outer fortress.

9 An octagon with nine gates, by three strings encircled;[8]
a lotus of thirty-two petals, and one of sixty-four.
10 With syllables of Māyā, love and wrath one should plan four gates;
this is the design of Lord Kubja, the supreme and best of all (see Figure 2).
11 The worshippers it saves, it furthers life and health;
bestows sons on the childless. No more needs to be said:
this is the supreme secret, hard to penetrate even for the Lord.

12 Under no circumstances, not even at the point of death, should one divulge this yantra of Lord Kubja to a narrow-minded, treacherous, critically inclined person, or to a pupil of another (guru). Thus declare the followers of Śaunaka who proclaim the Brahman.
13 One should represent to oneself the great Lord Kubja as awe-inspiring, with bulging eyes and black neck, of terrible appearance like Mahākāla, wearing the snake Śeṣa as sacred cord, of cosmic form, deformed, of universal form, bearing Kubjikā's appearance with (the left) half of his body, seated on the Western throne, welcoming worship in the tradition of the Western school, fond of drinking blood, of chewing human flesh, of seating himself on a human skin; resting on a layer of bones and the remains of human flesh burnt on a cremation pyre which extends towards the four directions of the compass; adorned with a necklace of bones, wearing a garland of human skulls, residing in the midst of a congregation of giant demons, vampires and cymbal-playing[9] ghosts, and

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7 See vs. 4.
8 See vs. 4.
9 *karatāla*, cymbal; corruption of *karāla*, open-mouthed?

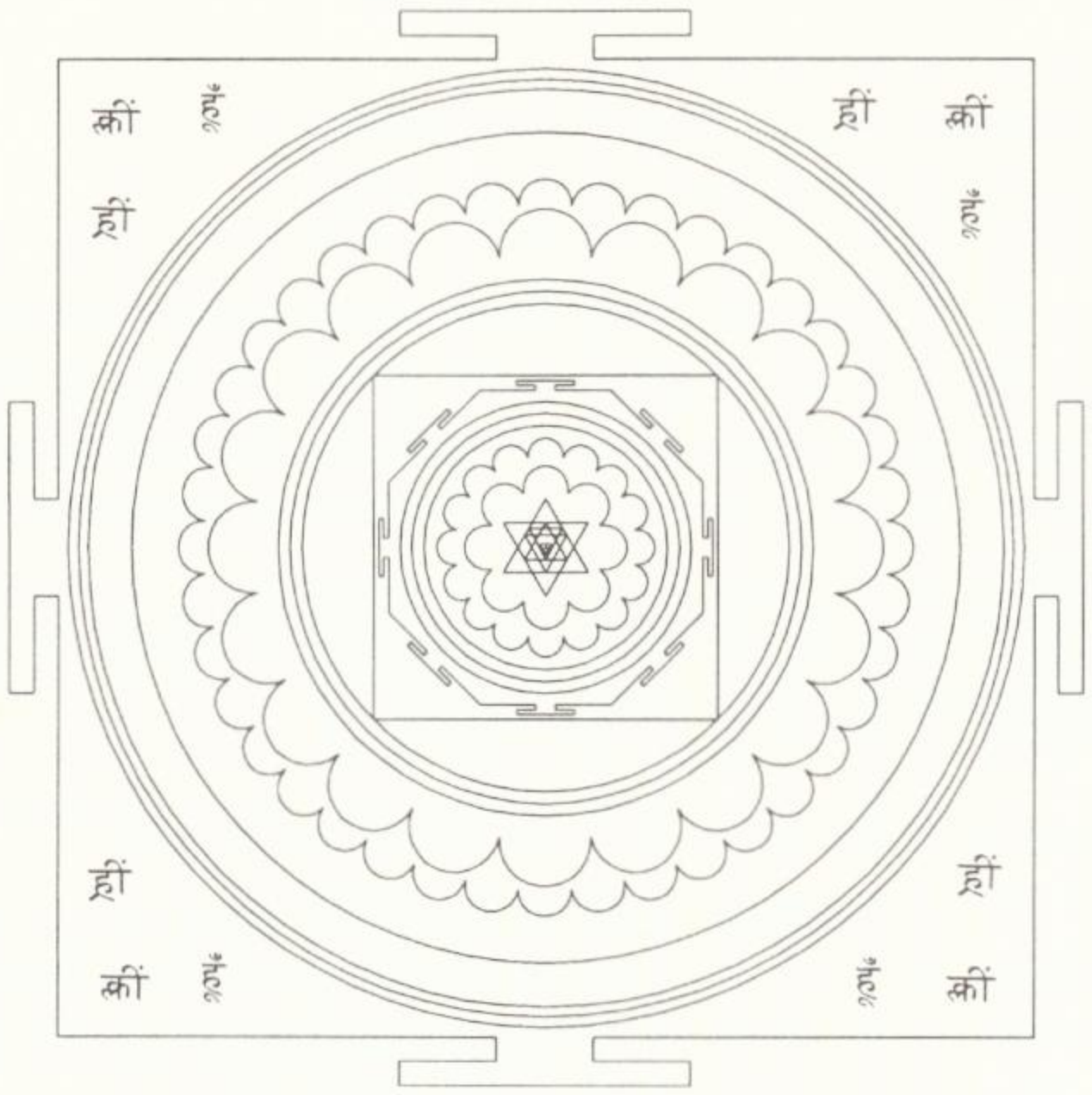

Figure 2: Kubjayantra

on an enormous yantra as throne, on a seat made of the five Corpses;[10] a lover of shrill laughter of ghosts, wearing a garland of ghosts, facing the West. The figure of the Great Lord of Kubja has a hundred heads, three hundred eyes,[11] and a thousand arms.

14 (One should recite mentally) the five stanzas from the Ṛgveda:

The thousand-headed Rudra, thousand-eyed. . .

In the middle of that flame[12] resides the Cosmic Person, Lord Kubja.

15 Unique is Rudra's being, a second does not exist;

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10 Probably Brahmā, Viṣṇu, Rudra, Īśvara, and Sadāśiva, as in the Jñānārṇava Tantra 4.12 f. (Goudriaan/Gupta 1981, 68).

11 Translation of the version of C: *triśata-*.

12 No 'flame' has been mentioned, but the representation of an Ātmanic deity as or within a flame in the heart-lotus is well-known in Hindu textual tradition, e.g. Mbh 12.242.7; Atri Saṃhitā (Vaikhānasa) 31.34.

but by the thousands, countless, are the Rudras on the earth.

'Unique' and without 'a second' is Brahman. Kubjikā is Brahman's inner nature.

16 (Pippalāda said:) 'How many syllables and feet has the Great Vidyā?' Sanatkumāra proclaimed: 'Siddhikubjikā is the Great (Vidyā) of seventeen syllables. The Great Redoubtable Kubjikā has sixteen syllables. The Great Heroic Kubjikā has twenty-two syllables. The great Kubjikā of wisdom has twelve syllables. The Great Fear-inspiring Kubjikā has seven syllables. Siddhilakṣmīkubjika has nine syllables. The Great Fierce Kubjikā has six syllables. The Supreme Rudrakubjikā has five syllables. The Great Pointed Venerable Kubjikā is of eighteen syllables. Thus the different Vidyās of the Great Kubjā have been expounded.

17 One who knows thus the royal Vidyā of the different Kubjikās, he is venerable to all the gods, he is known by all the gods, he is meditated upon by all the gods, he is purified in all sacred fords, he is a reciter of all mantras, he is a worshipper on all yantras, he is purified by Brahmā, Viṣṇu and Rudra, he is purified by Sūrya (Sun) and Soma (Moon), he is purified by Truth, he is purified by everything, who knows thus; the great Upaniṣad of Kubjikā.

Chapter Three

1 Now I shall explain the great (Vidyā) of seventeen syllables. First, the original syllable of the Vedas.[1] Second, the syllable of Māyā.[2] Third, that of wrath.[3] Fourth, that of the cry.[4] Fifth, that of the man-lion.[5] The great elephant-hook[6] is the sixth. Having pronounced 'Mahākubjikā' (as the seventh to eleventh), (one pronounces) the syllables of the elephant-hook, the man-lion, the cry, the wrath, Māyā, and the original syllable of the Vedas. Thus, the (Vidyā) of Seventeen Syllables.

2 One who knows (this) great queen of Mantras conquers the whole world, he becomes a conqueror of the threefold space, a lord of all Siddhas; one who obtains the royal mantra of the Great Kubjikā from the mouth of a guru of wisdom (?), is released from all sins; he realizes a direct vision of Goddess Kubjikā; he overcomes (the sin of) killing a brahman or a hero or an unborn child or a cow or a woman or a child, or any living being;[7] he overcomes the sorrow of the threefold torment: (existence in) the womb, birth, as well as decay and death.[8] He roams in the sky, he obtains the status of a sky-roamer who knows thus.

3 Now I shall explain the Great (Vidyā) Kubjikā of sixteen syllables. First, the Bīja (syllable) of the mistress of the World; this Bīja consists of the sky, the burning, and the Goddess of prosperity, their form combined with crescent and dot.[9] This (Bīja) is doubled. Then, the Bīja of wrath, which consists of the Great Lakṣmī, adorned by the sixth vowel, and joined by Nāda and Bindu.[10] This is (also) doubled. The Bīja of the man-lion: the protector of the site (moun-

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1 OṂ.

2 HRĪṂ. See below, note 9.

3 HŪṂ; see 1.15, and below, note 10.

4 PHREṂ.

5 KṢROṂ; see 1.15, and below, note 11.

6 KROṂ; see 1.15, and below, note 12.

7 Similar formulas occur in several of the younger Upaniṣads, in most cases connected with OṂ (also called Tāraka, causing to overcome); see, e.g., at Bṛhajjābāla 3.8–11 (f. 278^{r}); Rāmottaratāpanī, f. 531^{r}; Nṛsiṃhapūrvatāpanī 5.13.

8 Similar expressions in Rāmottaratāpanī 1.2 (f. 531^{r}); Śrīvidyātāraka Up, p. 469. Instead of the term 'three torments' which also occurs Gopālottaratāpanī, p. 67, one most often finds 'the Saṃsāra.' Descriptions of the first two torments were collected by Hara, 1989.

9 Sky = *ha*; burning = fire = *ra*; Goddess of prosperity = *ī*. The Bīja is HRĪṂ, identical with the Māyābīja mentioned in 2.8.

10 Great Lakṣmī = *ha*; the syllable is HŪṂ, cf. 1.15.

ted on splendour), adorned by the vowel of the Western Face, combined with Nāda and Bindu.[11] This is (also) doubled. Then, the Bīja of the elephant-hook: Mahākāla, mounted on the *ra*, adorned by her-of-the-flaming-mouth, joined by crescent and dot.[12] After pronunciation of these two Bījas, 'Mahākubjikā' reveals Herself. After Her, the Bījas of the man-lion, the elephant-hook and the Mistress of the world.[13]

4 One who recites for 100,000 times this sixteen-syllabled great king of mantras of the venerable Kubjikā as the Great Mistress of wisdom, with the help of a garland of human bones in a sacred bower (?)—he becomes ruler of all, identical with Brahman; he becomes Lord Rudra, lord of the world, lord of all the gods. He causes all his enemies to die, he becomes omniscient and a favourite of Siddhikubjikā.

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11 The Bīja is KṢROṂ; see 1.15, where the reference to *ra* is given.

12 Mahākāla = *ka*; she-of-the-flaming-mouth = *o*; the Bīja is KROṂ.

13 The complete sixteen-syllable mantra: HRĪṂ HRĪṂ HŪṂ HŪṂ KṢROṂ KṢROṂ KROṂ KROṂ *Mahākubjike* KṢROṂ KROṂ HRĪṂ.

Chapter Four

1 Now I shall explain the (Vidyā) of twenty-two syllables. First, five Bījas of Lakṣmī. Second, the Bīja of wrath: the Lakṣmī, adorned by the sixth vowel of Hara (?), joined by Nāda and Bindu. This (Bīja) is doubled.[1] Then, the Bīja of the Mistress of the world: the conjunction of breaths, mounted on the *ra*, adorned by the vowel of the enchantress, joined by Nāda and Bindu. This is (also) doubled. Then, the Bīja of Lakṣmī: Kāmarūpa, mounted on fire, adorned by her-who-bears-a-garland-of-Bindus, joined by crescent and dot. This is (also) doubled. Then, the Bīja of the man-lion: the destroyer of the era, adorned by the sacred cord, joined by Nāda and Bindu. This is (also) doubled. Then, the Bīja of the elephant-hook: the great Kālī, mounted on Tripurasundarī, adorned by the vowel of the conqueror of the threefold world, combined with Nāda and Bindu. After pronunciation of this, 'Kubjikā' presents Herself. After Her, the great Bīja of the elephant-hook, two Bījas of the man-lion, and two Bījas of the stalk. Thus the (Vidyā) of twenty-two syllables.[2]

2 One who knows (this) Great Kubjikā obtains final Nirvāṇa, (but before that,) he becomes a possessor of money, food, cattle, sons, renown, wisdom and authority, he becomes a famous poet, a great councillor, a master of the divine traditions of logic, Āgamas, Purāṇas, Patañjali's Yoga, the Sāṅkhya, the Mīmāṃsā, the Science of Dharma, the Vedānta, astronomy, grammar, poetics and poetry; he will (be able to) compose explanations of all secret meanings of the Veda, he obtains the eight powers of assuming a minute size etc., he becomes a ruler of supreme authority, he knows the meaning of all mantras and yantras, he becomes equal to all the gods up to identity, he identifies with the All.

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1 The syllable is HŪṂ. The next ones are HRĪṂ, ŚRĪṂ, KṢROṂ and KROṂ.

2 The mantra runs: ŚRĪṂ (5×) HŪṂ HŪṂ HRĪṂ HRĪṂ ŚRĪṂ ŚRĪṂ KṢROṂ KṢROṂ KROṂ *Kubjike* KROṂ KṢROṂ KṢROṂ HŪṂ HŪṂ. We have interpreted the reference to the Goddess' name as a vocative.

Chapter Five

1 Now I shall explain Kubjikā in Her five-syllabled, six-syllabled, twelve-syllabled and great eighteen-syllabled forms.[1] First, the lord of breath, the earth, the lady of water, fire, the skull-bearing goddess, adorned with the Great Lady of Wisdom.[2] After pronunciation of this king of Kūṭas, 'Kubjikā' reveals Herself. After Her, the supreme self, Brahman, the earth, the lady of water, and the *ra*, joined by her-who-bears-a-garland-of-Bindus.[3] This is the second king of Kūṭas. The third is the seed of the world, the lord of wrath, the earth, and the Bīja of Māyā.[4]

2 This is the Great Kubjikā of eighteen syllables. One who knows Her becomes a great sky-roamer, identical with Brahmā, Viṣṇu and Rudra, a manifestation of all wisdom, a knower of reality; he obtains proficiency in all religious rites, he is able to recite all mantras and to worship with all yantras, (who) knows thus.

3 Having pronounced the Bīja of wrath and recited 'Kubjikāyai' ('to Kubjikā'), one should utter: the wife of the immensely splendorous one. Thus is the Great Kubjikā of seven syllables.[5]

4 By merely knowing Her, one becomes released during this life, one becomes a lord and emperor, ruler over nine continents; one obtains a kingdom extending

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1 The formulas actually mentioned are those of eighteen, seven, five, nine, and twelve syllables. Note that the term 'six-syllabled' does not occur in ms.C, nor in the first version of A.

2 The result is HA LA VA RA YA Ū, or rather HLVRYŪṂ, because we have again to do with a Kūṭa, see note 5 to ch.1.

3 The form of this Kūṭa is not quite clear, for two reasons: firstly, there is an uncertainty about the identification of Brahman. The parallelism with the two Kūṭas given in ch.1 (and of which the present two seem to be shortened versions) would require a combination of *sa* and *ha*. The 'supreme self' is indeed *sa* according to KMT 17.105 (but it can also stand for *ha*!); the identity of Brahman with *ha* would be based upon the equation Ātman–Brahman. However, also *kha* is possible, resulting in a better parallel with the second Kūṭa of the Śrīvidyā. *Kha* is among the meanings of 'Brahman' in the Index to R.K. Rai's Tantrābhidhāna. Secondly, one constituent, viz. the *ya*, seems to be missing. Actually, we need six constituents in this Kūṭa to reach the total of eighteen for the whole formula. We surmise therefore the second Kūṭa to be SHLVRYĪṂ or SKHLVRYĪṂ.

4 The result is SKL-HRĪṂ. The whole formula would then be: HLVRYŪṂ *Kubjike* SHLVRYĪṂ (or SKHLVRYĪṂ) SKLHRĪṂ. This is rather similar to the Śrīvidyā of Tripurasundarī (as explained for instance in the Varivasyārahasya by Bhāskararāya, vss. 9–11); the third Kūṭa is identical in both Vidyās.

5 The formula runs: HŪṂ *Kubjikāyai* svāhā.

up to the fourfold ocean, one becomes universal king and lord over the other kings, even the greatest.

5 Recite the syllable of wrath, and then the elephant-hook repeat;
the Māyābīja after that, the Missile Bīja expertly;
this is revealed as Kubjikā in five-syllabled Vidyā shape.[6]

6 By merely knowing Her, one becomes a participant of all accomplishments;
one obtains the position of a universal king, (who) knows thus.

7 Recite the Māyābīja, and the Bīja of the stalk;
the Lakṣmībīja then recite, and 'Kubjike' preceded by 'Siddhi';
and at the end adjoin a stalk; the ninefold Kubjikā is thus.[7]

8 One who knows (this) Kubjikā of nine syllables becomes the Great Bhairava,
he realizes a concrete vision of Kubjikā, perfection in mantras and ritual procedures, he obtains the status of a Khecara ('sky-roamer'), knowing thus.

9 Pronounce the Praṇava at first, and Lakṣmī's Bīja after that;
King Kāma afterwards he says; the Krodhabīja follows suit.
10 He says 'Pracaṇḍakubjike'; the Māyā he designs at last;[8]
Twelve-syllabled this Kubjā is, supreme, all Vidyās embodying.
11 By merely knowing this Vidyā, mantra perfection is obtained;
this truth is certain for always, and will remain so evermore.
12 For equal to Kubjā is no Vidyā, equal to Her no song of praise;
and no mantra equal to Her exists in Brahmā's cosmic sphere.

13 One who knows the Great Kubjikā of twelve syllables,

Just like the moon among the stars,
the sun among the luminous powers,
he radiates in every world—

and among all the gods, all the gods.

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6 The formula is given as: HŪṂ KROṂ HRĪṂ PHAṬ, one syllable too short. Has one of these Bījas to be doubled?

7 The formula is: HRĪṂ HŪṂ ŚRĪṂ *Siddhikubjike* HŪṂ.

8 The formula seems to be: OṂ ŚRĪṂ KLĪṂ (?) HŪṂ *Pracaṇḍakubjike* HRĪṂ. . . (one syllable lacking).

14 Great Kubjikā, Ruler of wealth, give me wealth; Ruler of fame, give me fame; Ruler of happiness, give me happiness.
A prince who desires a kingdom obtains a large kingdom (by worshipping this Kubjikā); unmarried girls who desire a husband obtain a good husband; women who desire sons obtain beautiful sons and grandsons; learned people obtain positions as a teacher or religious leader.[9]

15 One who constantly worships Kubjikā becomes equal to Brahmā and creates all the worlds; one becomes equal to Viṣṇu and preserves all the worlds including all the sages and oneself; one becomes equal to Rudra and causes all the gods, all the worlds, all the sages and one's whole self to disappear; having brought about the great dissolution, one again (realizes) creation, preservation and dissolution; in world-period after world-period, one realizes everything, one obtains all desires and all enjoyments, one causes all one's enemies to die, one swallows them; one brings water, the moon and the sun to a standstill, one conquers everything, knowing this. (Thus says) the Upaniṣad of the water-of-Life which is the essential nature of the worship of the Great Kubjikā.

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9 Such lists of results (*phalaśruti*) give the impression of being quite conventional, stressing the general effectiveness of the mantra also for the realization of mundane aspirations.

Chapter Six

1 Having worshipped the Guru of supreme status,
he next reveres the Guru next-to-supreme;
having then worshipped the highest Guru,
one should constantly honour one's own Guru.
Having worshipped thus his Gurus first,
one should begin (the daily routine) with the morning ritual.[1]

2 At daybreak Fire, at daybreak Indra we invoke;
at daybreak Mitra and Varuṇa; the Aśvins both;
at daybreak Bhaga, Pūṣan, Brahmaṇaspati;
at daybreak Soma as well as Rudra we invoke.

3 At the time of dawn he rises, and performs the early rites.
Goddess Dawn, in agreement with Speech;
Goddess Speech, in agreement with Dawn.

4 The Lord of Dawn, in agreement with the Lord of Speech;
the Lord of Speech, in agreement with the Lord of Dawn.

5 With this mantra, one should rinse one's mouth with the water (prepared in the) conventional (way); having meditated on this water, and drunk it, one should pay one's respects to Mother Night:

6 Oh Mother Night, to Dawn commit us now;
and Dawn should then commit us to the Day,
and Day to Thee, O Lustrous One.

7 From night to night unharmed may we pass on,[2] with body safe;
like boatless men who cannot pass the deep,
should be the envious ones.

8 'We, with body,' by the power of sleep, 'from night to night,' during each

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1 The preliminary worship of the practiser's guru tradition is standard procedure in Tantric ritual. See also the beginning of Chapter 7. According to the Śyāmārahasya, ed. J. Vidyasagar, Calcutta [2]1896, 9, the four gurus should be satisfied with purified water in the four intermediate directions of the sky.

2 Translation based on the original Atharvavedic reading *tarema*.

night, 'shall be dying';[3] like 'envious ones,' enemies, stand on the far shore 'like boatless men' who 'cannot pass the deep.' As who? 'As *tara*'s.' By the word *tara*,[4] the moth is denoted. Just as a moth, seeing a lamp, burns its own body in it, and will die, thus 'we, with body,' by sleep are subjected to stupefaction,[5] we would die. Nothing can be done, (the person) looks like a corpse. 'Boatless men cannot pass the deep.' Just as one cannot pass the great deep ocean without a 'boat,' i.e. a ship, thus one cannot leave the states of sleep, feeding, fear, and coition without worship of the Illustrious Kubjikā and without a sufficient knowledge of the meaning of the Veda. (Escaping) out of the great darkness of ignorance, one is able to realize everything, this is the meaning.

9 They who attend to Night, who keep watch over beings,
who protect all (our) animals—they keep watch over ourselves,
they keep watch over our animals.[6]

10 'They,' i.e. the practisers of ritual, 'who attend to Night,' who keep awake during the night; who, being intent upon the worship of Great Kubjikā, keep awake during the night and perform the purification of the elements (*mahā-bhūta*), they 'keep watch over beings (*bhūta-*).' 'They keep watch over animals': who keeps awake like an animal, they 'protect the animals,' such a one keeps awake like an animal, he appears like an animal, he obtains the animal state.[7] Those who have kept awake during the night and have performed the purification of the five elements: (we mean) the man who has obtained Kub-

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3 The commentary in this section contains some surprising and in our view incorrect interpretations of the preceding stanza 7 (= Ath 19.50.3). By manipulation of the sandhi, *ariṣyanta(s)* 'unharmed' becomes *mariṣyanta* 'shall be dying' (?). The commentator interprets the whole stanza as referring to the helpless state of those who omit the regular morning worship. In the Atharvavedic context, it functions as a prayer—presumably directed to the Night—for safe passing of the nights and days, combined, in true magical fashion, with an imprecation against all kinds of enemies, such as spirits who might want to torment sleepers with evil dreams etc.

4 To our knowledge, the word *tara* does not occur in Skt in the meaning of 'moth' or 'insect.' The interpretation given in the KuUp is based on a wrong reading *tareva* (= *tara iva*) for *tarema*, see the critical note to the Sanskrit text, section 7b.

5 *mohayati* usually means 'one enchants (others),' but the present translation seems to be needed in the context. The irregular combination of plural subject with singular verb is also found in a few other places in the KuUp.

6 Translation of the Atharvaveda version.

7 Plural subject combined with singular verbs. The state of a *paśu* in Tantric context may also refer to the mass of the uninitiated.

jikā's initiation, (who has not[8] kept watch over the animals, but) who has killed his senses, 'the animals,' and worshipped his Self—he keeps watch over the Supreme Self, he obtains perfection in knowledge of the Supreme Self, knowing thus; the Upaniṣad of Kubjikā.

11 Without desire, steadfast, immortal, and self-born;
by inner strength suffused, on every side complete—
never afraid of death[9] is one who knows him thus,
the steadfast Self, unaged, forever young.

12 'Our,' [10] of ourselves, the Supreme Self, who is not[11] 'suffused' (i.e. satisfied) even by the sixfold 'taste':[12] sweet, sour, bitter, pungent, astringent, and salt; the 'self-born' Puruṣa, whom those (teachers) from whose mouth flows Amṛta declare to be 'without desire, steadfast,' the Puruṣa who consists of Amṛta and whose speech is Amṛta. That 'unaged, forever young' Supreme 'Self' 'who knows,' the learned man, the knower of the meaning of the Veda, the very 'steadfast one,' 'not imagining,' [13] he has not even an idea 'of'—from the side of—'death.' Thus is the meaning.

13 Thou art woman, thou man; thou boy, or also girl;
thou, as decrepit, totterest with a staff;
thou, as a baby, art born facing all sides.
14 The wise are thus aware that man is Brahman incarnate;
for within him all deities, like cows in a corral, remain.
15 When dying first, he goes away in threefold form into the All;
an unborn (part of him) departs along one (path),
another unborn (part) along another (path);
but with one (part) he settles down here (on the earth).[14]

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8 The negative seems to be implied here as the interpretation of the last part of stanza 9, with the variant *na* instead of the Atharvavedic *naḥ*.

9 Translation of the Atharvaveda version.

10 The interpretation followed in the KuUp reads a *naḥ* at the end of the second pāda which is really a part of *-ūnaḥ* 'deficient,' a word missing in the exegesis.

11 This negation is also taken from the second part, and was originally connected with *ūnaḥ* (*na. . . ūnaḥ* 'not deficient, complete').

12 *rasa*, translated in vs. 11 by 'inner strength.'

13 Based on the variant *vibhāya* for *bibhāya*, and interpreted as *vibhāvya*, from *vibhāvayati* 'to imagine' (the *v* and *b* are seldom differentiated in Nepalese manuscripts).

14 The 'unborn parts' are absent from the original version (Ath 10.8.33), which contains *ada(s)* 'yonder' instead of *aja*. The stanzas 11–15 are, in the system of the KuUp, destined for self-worship which was referred to in section 10.

16 Thus meditating on one's own self, one's Guru, and one's personal deity as forming a unity, one should perform the morning ritual. Without (possessing) the correct knowledge of Brahman and of the meaning of the Vedic mantras as taught by Parāśara,[15] one should not worship Kubjikā nor perform the morning ritual etc. Therefore Parāśara taught that the knowledge of Brahman is indispensible. And thus it is also told in the Kubjikā Upaniṣad which is the secret of the great Atharvanic tradition. (For him) who knows thus; the great Kubjikā Upaniṣad.

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15 Although *parāśareṇoktaṃ* seems to qualify *samyagbrahmajñānaṃ* rather than *vedamantrārthajñānaṃ* one can also maintain that Parāśara taught both aspects of esoteric wisdom as inseparable from each other.

Chapter Seven

1 Within a lunar maṇḍala of thousand petals (above the head), in a cave resonant with (soul-)bees, (the worshipper should meditate on) one's own Guru, highest Guru, next-to-supreme-Guru, and supreme Guru, as consisting of existence, consciousness and bliss, having the nature of the supreme Brahman; in the reverse method (of mantra recitation) practised in the Western school, (one should visualize) in the great and unique circle of thousand petals, the Gurus of the human, Siddha and divine traditions, as of divine form, having the nature of (the unity of) Śiva and Śakti, of (the unity of) Agni and Soma, as the manifestation of Brahman, residing in the highest space, creator of the five elements, of all the gods and all the Vedas, of all senses and mental energies; as the realizer of creation, preservation and dissolution, the creator of sun as well as moon, creator of everything, of the cosmos.

2 Soma is purified, creator of good thoughts;
creator of heaven, and creator of the earth;
creator of the Fire, the Sun, Indra and also Viṣṇu.[1]

3 (One should meditate on the Guru as) the creator of Viṣṇu as well as of Rudra and Brahmā, as creator of the seven worlds called Bhūr, Bhuvar, Svar, Mahar, (Janar,) Tapas, and Satya; the venerable Guru, the pacified Eternal-Śiva, honoured by Brahmā and the other (gods), the object of meditation of yogins. In him, sorrow and happiness are transcended. Awake and conscious, he spreads his lustre into all directions.

4 No form of sun or moon is spreading there its light,
no winds are blowing there, nor is it reached by gods;
that place where God, who feeds all life by His designs,
Himself is shining in His majesty and purity.

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1 The stanza is an extension of ṚV 9.96.5a. Originally in praise of Soma, it has here been redirected towards the Guru as creator of gods and world and as manifestation of Śiva. The author of the KuUp seems to consider the Guru as the secret, unmentioned subject of the stanza. The first words, *somaḥ pavate*, might in this perspective be interpreted as 'the Moon exists in pure state' (by the Guru's creative power, which he emits within the mentioned lunar orbit). A second implication is that Soma = Śiva = the Guru (*soma* as *sa-Umā*).

5 No sun shines there, no moon, no starry host,
no lightning strokes are there, and fire is absent;
He shines, and only after Him eternally,
and by His lustre, does creation shed its light.
6 Divine is this Being, and formless;
unborn, in the world and in man;
without breath, without mind, and shining;
beyond the eternal, supreme.

7 That is the highest Brahman, complete, eternal, unstained, nondual. 'That art thou'; 'I am Brahman'; 'this Self is Brahman';[2] 'that Being in yonder sun am I.'[3] (In this way) one should meditate on one's own Guru as space, the form of Brahman, the venerable Guru (residing) within the great unique royal circle of thousand petals, the great lunar sanctuary.

8 With single wheel it moves, with single rim;
thousandfold undecaying,[4] upwards in front and down behind.
With half its being it brought forth the entire world;
that other half—the Guru is its fearful form.[5]
9 Upright he keeps awake among the sleeping,
nor does he stretch himself to horizontal shape.
No one did ever hear of him
as sleeping among those who sleep.

One should meditate on the venerable Guru as having (the union of) Śiva and Śakti as his nature.

10 As for his right eye, that is yonder sun;

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2 ChUp 6.8.7; BĀUp 1.4.10; BĀUp 2.5.19 and Nṛsiṃhottaratāpanī Up 2.

3 Maitrāyaṇī Up 6.35.

4 Hypothetical rendering of the generally accepted reading *sahasrākṣaram* which is, however, not above suspicion. One would rather expect *sahasrākṣam* 'with thousand eyes,' an epithet of Indra perfectly applicable to the original deity of this stanza (the Sun); or even *sahasrāram* 'with thousand spokes (or petals),' in conformity with the Tantric doctrine of the Sahasrāra Cakra at the level of the crown where the Guru is thought to reside.

5 The version of Atharvaveda 10.8.7 ends with *kva tad babhūva* 'where has that come to be?'; the parallel stanza Ath 11.4.22 ends with *katamaḥ sa ketuḥ* 'which sign is that?' (Whitney). The reference is to the sun during its nocturnal invisibility. In the KuUp version, the Vedic poet's uncertainty is solved by the introduction of the Guru as the exalted secret half of (presumably) Brahman.

as for his left eye, that is yonder moon.
As for his right ear, that is this fire;
as for his left ear, that is this cleansing one (wind).
Day and night are his nostrils; Diti and Aditi his skull-halves;
the year his head.[6]

11 This dish of rice[7] —the Brahman is its head,
the Bṛhat song its back, its belly Vāmadeva's song;
the metres are its wings, and Truth its mouth;
this offering of ample shape was born from heat.

12 Of this rice-dish, Bṛhaspati is the head and Brahman the mouth.

13 Heaven and Earth are its ears, Sun and Moon its eyes,
the Seven Sages its ingoing and outgoing breaths.

14 Breath is said to be the Wind-god, breath the force of wind;
in breath established is the All, what was and what will be.

15 My eye the Sun, my breath the forceful Wind;
my self the realm of Space, my body Earth.
So here I am, no one can lay me low, because
I pledge myself to Heaven and Earth for safe retreat.

16 The wise are thus aware that man is Brahman incarnate.[8]

17 Let Brahman be yoked behind, Brahman in front;
at the end and in the middle—Brahman everywhere.[9]

18 That is the supreme Brahman, that is Truth, that the flood, that the unmanifest, that the beyond-touch, that the formless, smell-less and taste-less, that the immortal. Established in it is the material self who consists of the five elements; that is Her (, Prakṛti).[10]

19 Having meditated on the venerable supreme Guru as creator of Nature (Prakṛti), and having existence, consciousness and bliss as form, one should worship him

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6 Translation of this section by Whitney. *Diti* probably here refers to the nether world, and *Aditi* to heaven. The formulaic prose originally described the Vrātya (religious mendicant?).

7 The Atharvavedic stanza was devised to accompany the sacrifice of a real rice-mess loaded with cosmic significance; here, the spatial extension of Brahman—and, implicitly, the Guru—is probably indicated.

8 Identical with KuUp 6.14ab.

9 Translation of the Ath version. The KuUp has *sarvajaḥ* 'born from the Whole' (? 'bringing forth the Whole'?).

10 Translation uncertain; the feminine *saiṣā* can only be explained as a reference to Prakṛti (cf. the beginning of 19). The section is probably a quotation, but we could not identify the source. The sections 10–18 amount to a collection of 'cosmicizing' poetical descriptions (all except 18 taken from the Ath) interpreted as referring to the divine Guru.

with mental and (real) offerings, recite mantras, satisfy (him) and present gifts (to him), one should also meditate on one's own Guru as having the form of the venerable Siddhikubjikā; one should realize that the own self, the Guru and the personal Goddess are a unity. Then he should say a prayer:

20 Kubjikā is Lady Supreme, Goddess of speech, established in Brahman;
by Her the fearful (round of existence) was created,
by Her also may we obtain the peaceful state.[11]

21 This mind supreme, established in Brahman,
by which the fearful was created,
by that also may we obtain the peaceful state.

22 These five senses, with mind as the sixth,
are established in my heart by means of Brahman;
by these the fearful was created,
by these also may we obtain the peaceful state.

23 The twenty-eight[12] propitious, helpful ones,
should work together for my profit's sake;
so that I may obtain profit and safe possession;
honour I pay to the couple Day and Night.

Having prayed thus, he should bow down to the Kula tree (saying):

24 Sweet is the root, in sweetness rich their tip,
and sweet the middle of these herbs has grown;
in sweetness rich their leaf and flower are.
Enjoying sweetness, let one milk the fluid
of life, the ghee, the food as Kubjikā.[13]

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11 Text and translation differ in some respects from the intention of the Ath (19.9.3). The most important difference is the replacement of the beginning *iyaṃ yā* 'She who,' by Kubjikā. In the original version, the deity addressed is the Goddess Speech. The introduction of Kubjikā changes the whole purport. The change of *saṃśita* 'sharpened' into *saṃśritā* 'established' may be an old misunderstanding, but anyway it suits the new context very well.

12 That is, in the Ath context, the twenty-seven Nakṣatras (asterisms) and the moon (sometimes, the Asterisms are twenty-eight in number). For an adherent of the Kubjikā school, the reference is to the group of twenty-eight divine beings (Aṣṭāviṃśatikrama), a distinctive feature of its doctrine, see Schoterman 1982, 33, and AKAV.

13 The KuUp version again introduces Kubjikā, this time instead of a reference to the cow as the first of all bounties. The form *duhutām*, a corruption of a plural *duhratām*, has been interpreted in this translation as a third person imperative from an 'incorrect' base *duhu-* (formed in analogy of *juhu-*, 'to sacrifice').

After bowing down to the Kula tree, one should offer the life-breath:[14]

25 The life-breath is Viṣṇu's mysterious power;
by recitation she (became) inconquerable, supreme;
she is Kubjikā, Brahman's wisdom-power,
the one who is exalted by the Vedas.[15]

26 This[16] is an unexplainable secret,
(as inextricable) as a yogin's hair-growth:[17]
the Haṃsa's expansive movement,
resulting in enjoyment and release.

27 We shall explain the Haṃsa, the final quiescence of the supreme Haṃsa. One should divulge it only to a practiser of the Kubjikā school, who lives spiritually, is pacified and a devotee of his Guru. One should not reveal it to a narrow-minded criticizer of the Guru, the mantraś, the yantras and the Tantric way.

28 The Haṃsa, the supreme Self, the supreme Light, is pervasive in all bodies, (even) in the bodies of flies, moths etc. Just as fire in a log of wood, and 'sesamum oil in grains of sesamum.' 'Knowing Him, one passes beyond death. There is no other' supreme 'path to go.'[18]

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14 The Ajapā, i.e. the breathing meditated upon as an inaudible pronunciation of the words *so 'ham* 'He I am,' cf. Kulārṇava Tantra 9.41.

15 A variant of the stanza occurs in Kṛṣṇa Up 5c–6b:

ajayā vaiṣṇavī māyā japyena ca sutā purā |
devakī brahmaputrā sā yā vedair upagīyate ||
Unconquerable is Viṣṇu's mystic power;
in former times brought forth by recitation.
Devakī she is, Brahmā's daughter,
The one who is exalted in the Vedas.

The reference to Devakī, Kṛṣṇa's mother, in preference to his sister Ekānaṃśā or Yoganidrā, as being the Māyā, suggests a later development in the Kṛṣṇa mythology, perhaps influenced by the Christian mother cult. But the version of the KuUp seems still younger and less adequate.

16 From here on up to section 75, the KuUp agrees rather closely with the H(aṃsa) Up, cf. Appendix 3, for the portion up to section 61.

17 *samaṃ nibham* must be an old corruption of *sasaṃnibham*, which is also suspect; cf. the reading of the HUp: *yogināṃ kośasannibham*. The Haṃsa 'Swan' is a metaphor for the individual self moving inside the body, as manifest in breathing and yogic meditation. The expert yogin is able to control its movements and to realize its upward surge.

18 Part of this section is found, besides in the HUp, in the ŚvetUp: *yathā kāṣṭhe hy agniḥ*, cf. ŚvetUp 1.15a *araṇīṣu cāgniḥ*; *tileṣu tailam*, = ŚvetUp 1.14a; *viditvā* etc. is identical with ŚvetUp 6.15cd (except the addition of *parama-* which spoils the metre). The mss A and C give evidence

29 Having caused the breath to wake up from the basic centre (the Mūlādhāra), one should (by one's breath-soul) thrice circumambulate the Svādhiṣṭhāna centre, go towards the Maṇipūra (at the height of the navel), pass by the Anāhata (at the level of the heart), regulate the breaths in the Viśuddhi (at the height of the throat), and come to rest in the Ājñācakra of two petals (at the height of the eyes) which consists of the two realities, i.e. sounds, HA and KṢA.[19] Then, meditating on the Brahmarandhra, and constantly meditating: 'I am of three units' (?),[20] he should take hold of the primal sound. Reciting *'haṃ-sa,'* he should cause the Kuṇḍalinī (sleeping in the Mūlādhāra) to wake up; reciting the mantra *'so 'ham,'* he should cause Her to unite with the supreme Śiva within the Brahmarandhra, where he should also meditate on the supreme Guru as free of illusion and brilliant as pure crystal.

30 No form of sun or moon is spreading there its light,
no winds are blowing there, nor is it reached by gods;
that place where God, who feeds all life by His designs,
Himself is shining in His majesty and purity.

31 No sun shines there, no moon, no starry host,
no lightning strokes are there, and fire is absent;
only when fed by that effulgence shines the all;
and by His lustre does creation shed its light.[21]

32 (Of this Haṃsa-mantra) the Haṃsa is the sage; the metre is the unmanifest Gāyatrī; the deity is the supreme Haṃsa; HAṂ is its seed(-syllable); SAṂ is its Śakti; SO 'HAṂ is its pin; today, within a period of a day and a night, there are 21.600 (utterances of this mantra) in the form of inward and outward breath.

33 'To the Sun, to the Moon, to Gaṇeśa, to the spotless one, the self-luminous one, may the subtle one thus impel us'; with these words, and with: 'to Agni and Soma, *vauṣaṭ*,' the impositions on (the six) limbs: the heart etc., and on the hands should be performed.[22]

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of a metrical problem: in the ŚvetUp version, there is shortage of one syllable due to the standardization of the sandhi. For that reason, the variant *yajanāya* (for *'ayanāya*) was introduced in the KuUp version.

19 Probably here representing the individual and cosmical selves.

20 Possibly: inhalation, retention, and exhalation of the breath.

21 Vs. 30 = KuUp 7.4. Vs. 31 = KuUp 7.5, except for variants in the third pāda.

22 This is in accordance with the usual rules about *nyāsa*, but the exact procedure is not clear. The mantra is a mere reminiscence of the Vedic Gāyatrī.

34 Having done thus, he should meditate on the Haṃsa self in the heart, in (the lotus of) eight petals. His wings are Agni and Soma, his head the syllable OṂ, his eye the Bindu, his mouth Truth, his legs Lord Kubjeśvara and the Great Kubjikā,[23] his arms are Mahākāla and Karāla; his crest is Prajāpati.

35 Prajāpati and the supreme Lord are his horns,
Indra his head, Agni his forehead, Yama his neck-joint.[24]

36 His brain is king Soma, his upper jaw the sky, his lower jaw the earth.
37 His tongue is lightning, his teeth the Maruts, his neck the bounteous ones, his shoulders the Pleiades, his withers heat.
38 Wind is his whole, his black ——— (?) is heaven, the whirlwind (?) his ———.
39 His breast the falcon, his belly (?) the atmosphere, his hump Bṛhaspati, his vertebræ the spacious ones.
40 His side-bones are the gods' spouses, his ribs their attendants.
41 His shoulder-bones are Mitra and Varuṇa, his shanks are Tvaṣṭar and Aryaman, his forelegs the Great God.
42 His hind part is Indrāṇī, his tail Vāyu, his whisk the Purifying (Soma).
43 His hips are spiritual and political power, his thighs force.
44 His knee-joints are Dhātar and Savitar, his calves the Gandharvas, his dew-claws the Apsarases, his hoofs Aditi.
45 His heart is intelligence, wisdom his liver, his pericardium observance.
46 The interior of his belly is hunger, his ——— is refreshment, his ——— are the mountains.
47 His kidneys are anger, his testicles fury, his penis progeny.
48 His ——— is streaming water, his teats the lords of rain, his udder thunder.[25]
49 His hide is the all-expansive, his hairs the herbs, his form the asterisms.
50 His rectum the minor gods, his entrails human beings, his belly the eaters (beasts of prey?).

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23 The HUp version mentions Rudra and Rudrāṇī as the Haṃsa's legs, or as its legs and arms. The names Kāla and Agni are there reserved for the sides, which come immediately afterwards. Something seems to be wrong with that version. *bāhau* in the KuUp is incorrect for *bāhū*, and *śikhā* for *śikhe*; or should we maintain *śikhāḥ*, with plural instead of dual, as in the preceding *Kubjeśvara-mahākubjikāś*?

24 Translation by Whitney, who has also generally been followed in the next sections up to 60. Sections 35–60 (= Ath 9.7.1–26), originally conceived as a cosmic description of the sacred ox, has been reorientated towards the Haṃsa in the KuUp. The litany does not occur in the HUp.

25 The cosmic animal here seems to exist beyond the opposition male–female.

51 His blood the blood-drinking demons, his bowels the strange folks (?).
52 His fat is the cloudy atmosphere, his marrow death.
53 While sitting, he is Agni, while rising up, the Aśvins.
54 While standing eastward, Indra; while standing southward, Yama.
55 While standing westward, Dhātar; while standing northward, Savitar.
56 When having obtained grass, he is king Soma.
57 While looking, he is Mitra; while turning around, Ānanda.
58 While being yoked, he is belonging to all the gods; when yoked, Prajāpati; when released, the all.
59 That, verily, is the form of the all, of cosmic form, of kine form.
60 Cattle all-formed, of every form, stand to the service of him who knows thus.
61 The supreme Haṃsa, having the effulgence of a million suns, by whom this world is pervaded, in past, present, and future.
62 On the Mūlādhāra (cakra), a four-petalled (lotus), (one should locate the mantra): *oṃ gaṃ* to Gaṇapati, honour; to the self of the syllables *vaṃ, śaṃ, ṣaṃ*, and *sam*, honour. (On the Svādhiṣṭhāna:) To the six-petalled cakra Svādhiṣṭhāna, honour; to the self of the syllables *baṃ* to *laṃ*, honour. (On the Maṇipūra:) To the cakra Maṇipūra, honour; to the self of the syllables *ḍaṃ* to *phaṃ*, (residing) on the petals towards the directions, honour. (On the Anāhata:) to the cakra Anāhata, honour; to the self of the syllables *kaṃ* to *ṭhaṃ*, (residing) on the lustrous solar petals, honour. (On the Viśuddha:) To the Viśuddha cakra, honour; to the self of the syllables *aṃ* to *aḥ*, (residing) on the sixteenfold petal, honour. (On the Ājñā:) To the cakra Ājñā, honour; to the supreme Haṃsa-self, residing on a (two-)petalled lotus, on a seat consisting of the mantra of the two syllables *ha* and *kṣa*, honour.[26]
63 (When the Haṃsa-self resides) on the eastern petal (of the heart-lotus),[27] he is of good intentions. In the Southeast, sleep and drowsiness prevail. In the South, he is of cruel intentions. When the Haṃsa, the supreme Self, resides in the Southwest, then he is of evil intentions and commits the five great sins. When the Haṃsa goes toward the western direction, then he is of erotic (intention), embracing, kissing etc. He also wishes to commit himself to various amusements such as singing, music, or dancing. In the Northwest, his mind is set upon movement and so on. In the North, love and sympathy (prevail). In the Northeast, he wishes to perform recitation, worship and liberality. When

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26 The division of the syllables of the alphabet corresponds to the classical system of the Ṣaṭcakranirūpaṇa, see Avalon 1950, 356 ff.
27 The heart lotus, because of section 34, and Dhyānabindu Up, prose after 93: *hṛdisthāne aṣṭadalapadmaṃ vartate. . . pūrvadale viśramate.*

the Haṃsa approaches the centre, then total indifference arises (in him). (He considers:) only (the ground of being) truly exists (just like) clay (as the basic stuff of earthen pots).[28]

64 Everything is ashes. What is called fire is ashes. What is called wind is ashes. What is called water is ashes. What is called earth is ashes. Verily, this all, what has been, what is and what will be, all life unmoving and moving, everything is ashes. Nor are these sense-organs (lit., eyes) (anything else than ashes). In this connection, there is the Pāśupata vow: when one touches one's limbs with ashes, this will lead to liberation of the soul from the bond (of matter). Therefore, (a yogin) wears ashes.

65 By some, creation is maintained to be
just like a dream or phantasm, nothing else;
(to others,) creation is a mere function of
the Lord's will; thus, creation is imagined.

66 She[29] pervades this all with half a ḿeasure of Herself.

67 'This individual soul has as its limitation
the state of being a product; but the Lord
is limited by the state of being a cause.'
Set aside this (talk) of product and cause,
and only full illumination will remain.

68 When the Haṃsa, the supreme Self, approaches the middle of the cakra, then, by the power of the total indifference, the wisdom of Brahman takes shape, and he becomes identical with the real Brahman. When the Haṃsa-self enters the filament (of the heart-lotus), then, by the power of the waking state, he pervades everything and abides in universal form, in the form of the cosmic Being (Virāj).

69 The cosmic Being is fire,[30] and earth, and atmosphere;
the Lord of beings, and Death, ruler of the perfect it became;
in its control is everything that was and is to be;
it must put under my control what was and is to be.

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28 There are parallels to section 63 in the versions of the HUp and—more remote—the Dhyānabindu Up. The next section is rather similar to a passage from the Atharvaśira Up 5.

29 For the author of the KuUp, the 'she' refers of course to Kubjikā, probably in her form of Siddhikubjikā, see sections 19 and 77. In the parallel passage Gopālottaratāpanī Up 43cd, the subject is Kṛṣṇa, and we read *yasmin viśvaṃ pratiṣṭhitam*.

30 Ath 9.10.24, with which this stanza is identical, gives 'speech' (*vāg*); in the KuUp version, the meaning has been altered by the addition of a syllable *ni*: *vāgni* = *vā agnir*.

70 When the Haṃsa-self enters the pericarp, then, by the power of the dream state it becomes the Golden Germ.

71 The Golden Germ came into being in the beginning,
when born, it was the undisputed Lord of the existent;
heaven, and earth as well, it ever maintains;
is He the god we seek for worship with oblation?

72 The waters (were) in the beginning, because they nurture all;[31]
bearing their embryo, immortal, knowing a hundredfold.[32]
In these divine ones, the god existed as superior—
is He the god we seek for worship with oblation?

73 When the Haṃsa-self enters the (central) shaft,[33] then, by the power of the state of deep sleep, (he realizes that) this whole world is void, (expressed in Bīja form by) OṂ KHAṂ. He becomes identical with Brahman. When the Haṃsa-self leaves the lotus (below himself), then, by the power of the mystical fourth state, (he realizes:) 'Brahman I am, I am Brahman.' [34] The conviction 'That art Thou' establishes him (in Brahman).

74 He is said to be his own mother and father,
himself his own brother, his own teacher.[35]

Everything, moving and unmoving, is pervaded by himself, according to the principle 'That art Thou,' which means: 'Thyself art That.' 'Thyself, thyself,' that is the meaning.

75 When the Haṃsa has merged into primal sound, then, by the power of the state which exceeds the fourth, he shines without reflection, without cover, without representation, as pure consciousness, identical to consciousness, formed as consciousness, eternal, as the form of light, as minute form.

76 Four quarters are the measurement of Speech;
the wise among the brahmans know of these.
Three quarters, hidden in secret, they cannot move;
only one fourth of Speech human beings speak.

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31 Ath 4.2.6 gives 'favoured the all,' *viśvam āvan*.
32 The Ath original gives 'knowing order,' *ṛtajñāḥ*.
33 I.e. the internal Liṇga, realized by yogins, which is the abode or vehicle of the rising Haṃsa self. For a pictorial representation of the Balinese version, see Hooykaas 1964, facing p. 158.
34 'I am Brahman': BĀUp 1.4.10. 'That art Thou': ChUp 6.8.7.
35 Quotation unidentified. We have treated the plural subject as a singular.

77 This is the great Kubjikā embodied in the fourth state of consciousness and the state which exceeds the fourth, seated on the western throne, on the five Corpses as her seat,[36] the most terrible Siddhikubjikā seated on her pinnacle mantra, the great Kubjikā as Mistress of the pinnacle. One who designs a maṇḍala of worship for Her within his own heart and worships Her with mental (and real) offerings, recitation and satisfying libations and gifts (should first proceed as follows):

78 'OṂ HA SA KHA PHREṂ, OṂ I worship the sandal of the Guru of supreme status, honour, SVĀHĀ.' With this mantra one should worship the Guru of supreme status. 'AIṂ HSAṂ SPHREṂ AIṂ, I worship the sandal of the Guru next-to-supreme'; with this mantra, one would worship the next-to-supreme Guru. 'ŚRĪṂ HRĪṂ HSA[37] PHREṂ ŚRĪṂ HRĪṂ, I worship the sandal of the highest Guru'; with this mantra one should worship the highest Guru. 'HSAṂ K-HAṂ HSAṂ KHPHREṂ SHAṂ K-HAṂ, with this mantra I worship the venerable Guru Kubjeśānandanātha, the sandal of the venerable Mother Siddhikubjā, OṂ honour, *svāhā*'; with this mantra, one should worship one's own venerable Guru. With the powerful pinnacle Ṛ-LA VA RA YŪṂ one should worship the Guru of the divine tradition. With the mantra SHKA HLA KHPHREṂ ḌKA HLA, one should honour the Guru of the Siddha tradition. With the mantra KA CA ṬA VA RA YĪṂ, one should worship the Guru of the human tradition. This may be done by ninefold recitation, in normal and reversed order.

79 OṂ, our knowledge is for Goddess Kubjikā,
we meditate for Kuladīpā,
HRĪṂ, may thus Kubjī impel us.

With this Gāyatrī-mantra of the great Kubjikā, one should worship the great Kubjikā.

80 (Of this Gāyatrī,) Brahmā, Viṣṇu, Śiva and other (gods) are the sage(s) (who had a vision of it). Its metres are the Gāyatrī, Uṣṇik, Anuṣṭubh, Bṛhatī, Paṅkti, Triṣṭubh, Jagatī, and others. Its goddess(es) are Rudrakubjikā, the great Kubjikā, the heroic Kubjikā, the Kubjikā of the cremation ground, the hidden Kubjikā, Siddhikubjikā, the fearful Kubjikā, the auspicious Kubjikā, the impetuous Kubjikā, the Kubjikā of wisdom, and the great redoubtable Kubjikā. Its (place of) application is in the heart.

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36 See Chapter 2, note 10.

37 Reading uncertain. We follow the mss CG (for G, see Appendix 4).

81 The Kālikā spell resides in the heart, and the great Kubjā also,
and Siddhikubjā the great spell, served by Lord Kubja.
82 Lord Kubja (I worship), of bulging eyes, blue neck, and threefold eye;
of hairs erect, in luminous form, having a snake as sacred thread.[38]
83 The Rudra of thousand heads, of thousand eyes, beneficent to all,
the highest of all, the All, Lord Kubja, facing all sides.
84 Clothed in elephant hide, he stands facing the West,
God Śiva, God of growth, the Lord of animals;
Lord Kubja, the great God, the All, the fearful One, of the hair-knot.
85 Of thousand eyes, of thousand feet, of thousand heads, this Person,
adorned with thousand arms, (He is) Lord Kubja.
86 The Ruler of all wisdom, the Ruler of all beings, the Brahman-lord, the Lord
of Brahman,
He should be beneficent to me, the Eternal-Śiva; OṂ!
87 OṂ, for the luminous Form is our knowledge,
for the Lord of the highest Brahman we meditate,
may thus Lord Kubja impel us.

With this (Gāyatrī), one should worship Lord Kubja; after recitation and satisfying libations and gifts, one should bow down (to him, saying):

88 Honour in the evening and morning, during the night, during the day;
to Śiva and to Kubja, to both I have just paid my honour.

Thus one should bow down to Lord Kubja. One should now pay one's respects to the Earth (reciting the following Atharvanic litany):

89 On earth, they paid honour to Agni; he throve (by that);
just as on earth they honoured Agni, in the same way
the honourings should pay honour at my place.
90 Earth is a cow, Agni her calf. With Agni as calf, let her
supply me with food and refreshment, to my desire;
with longevity before all, children, health and wealth; *svāhā*!
91 In the atmosphere, they paid honour to Vāyu; he throve (by that);
as in the atmosphere they honoured Vāyu, in the same way
the honourings should pay honour at my place.

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38 The stanzas 82–88 are devoted to Kubjeśvara, Kubjikā's male partner representing Śiva.

92 Atmosphere is a cow, Vāyu her calf. With Vāyu as calf, let her
supply me with food and refreshment, to my desire;
with longevity before all, children, health and wealth; *svāhā*!
93 In heaven, they paid honour to the Sun; he throve (by that);
just as in heaven they honoured the Sun, in the same way
the honourings should pay honour at my place.
94 Heaven is a cow, the Sun her calf. With the Sun as calf, let her
supply me with food and refreshment, to my desire;
with longevity before all, children, health and wealth; *svāhā*!
95 In the regions, they paid honour to the Moon; he throve (by that);
just as in the regions they honoured the Moon, in the same way
the honourings should pay honour at my place.
96 The regions are cows, the Moon is their calf. With the Moon as calf,
let they supply me with food and refreshment, to my desire;
with longevity before all, children, health and wealth; *svāhā*!
97 Agni proceeds, within himself abiding;
the son of sages, he protects from curse.
Paying honour, I sacrifice to Thee, with awe;
may we not render in vain the share of gods.

With this mantra, one should pay honour (to Earth and the other elements).
98 One should meditate upon the identity between oneself, the Guru, and one's chosen deity, and also meditate (on the following utterances): 'I am Lord Kubja, I am the manifestation of the great Kubjikā, I am spotless, I am formless, I am free of representation, I am a form of Truth; That art Thou; this self is Brahman; that Person in yonder sun, that am I; OṂ KHAṂ, I am a form of Brahman.' Only then, he should go outside to bathe. Thus prescribe the knowers of Brahman.
99 One who recites for a hundred thousand times (the Vidyā of) the venerable Siddhikubjikā in a deserted sanctuary, on a cremation ground, on the bank of a river, at a drinking place for kine, on a mountain, near to an isolated Liṅga, within the Ganges, within a bower, on a primary or secondary sacred place of the Goddess, (especially) on the sacred places Pūrṇagiri, Oḍḍiyāna, Jālandhara and Kāmarūpa, within a deserted Śiva temple (with) the bull, within the neighbourhood of Brahmā or Sadāśiva, with or without special restrictions, with a garland of human bones or a garland of letters—that person becomes lord of all (beings), lord of the threefold world, identical with Brahman, with Truth, with all the gods, with all the gods.

Chapter Eight

1 One should worship Lord Kubja to the left, Kubjikā to the right.[1]

2 Those who know of Brahman in the human being,
they know the Lord of supreme status.
Who knows the Lord of supreme status,
he also knows the Lord of beings.[2]

3 Prajāpati said: The twice-born who does not know the origin of the Praṇava should be initiated again.[3] And the worshipper of Kubjikā who does not know the origin of the Praṇava, how can he perform Kubjikā's worship? Even by a preliminary course of thousands of millions of millennia his mantra recitation will remain fruitless. The worshipper of Kubjikā should therefore by all means acquire the knowledge of the origin and the meaning of the Praṇava.

4 The knowers of Brahman say that without knowledge of the meaning of the Praṇava one should not worship the great Goddess. At the very beginning of the four Vedas are OṂ (the Praṇava) and the Vyāhṛtis: *bhūr, bhuvaḥ, svar*. The syllable OṂ is at the very beginning of all the mantras. A divine formula which is preceded by OṂ is called Brahmavidyā.

5 We investigate about the syllable OṂ: what is its root, what its base, what its noun and verb, what its gender, what its rule, what its ending, what its suffix, what its accent, its preposition, its particle, what is its grammar, what its change, what its factor of change; how many are its mores, how many its syllables, how many its feet; which is its combination, which its position, which its addition, how do the students of phonetics pronounce it, which is its metre, which are its letters? These are the first series of questions. Now the second series: the mantra, the kalpa, the Brāhmaṇa, Ṛc, Yajus, and Sāman; why place the knowers of Brahman the syllable OṂ in front? What is its deity, its astronomy, its etymology, its position, its basis, its interior application? These are

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1 This hemistich is identical with KuUp 1.14cd.

2 Literally: 'and who knows the Lord of beings. . . ' Only four of the six pādas of this stanza have been quoted in the KuUp. The last two in the Ath version are: *jyeṣṭhám yé brā́hmaṇaṃ vidús té skambhám anusáṃviduḥ* 'whoever know the chief *brāhmaṇa*, they know also accordingly the Skambha' (frame of creation; Whitney).

3 The sentence is an adaptation of GBr 1.25. For the relation of KuUp 8.3–17 with GBr 1.16–25, see text, Chapter 8, upper apparatus.

thirty-six questions, primary and secondary. There are three groups of twelve.
By means of these (questions), we shall explain the syllable OṂ.[4]

6 'OṂ.' This syllable contains four sections, the four Vedas. This syllable is four-footed (by its sections), two-lettered, four-mored; its deities are the all-penetrating, all-powerful, inexhaustible[5] Brahman, Brāhmī (?) and Brahman.

7 Its first more is the earth, the syllable *a*; this (syllable) is the Ṛgveda by its Ṛk-stanzas, Brahmā, the Vasus, the Gāyatrī (metre) and the household fire.
Its second more is the atmosphere, the syllable *u*; this (syllable) is the Yajurveda by its Yajus formulas, Rudra, the Rudras, the Triṣṭubh and the southern fire.
Its third more is heaven, the syllable *ma*; this (syllable) is the Sāmaveda by its Sāman (songs), Viṣṇu, the Ādityas, the Jagatī, the fire of invocation.
Its last fourth half-more is the prolonged nasal sound, which is the Atharvaveda by its Atharvan spells, the fire of destruction, the Maruts, the cosmic being; its sole sage is Aṅgiras, its own lustre the Bhāsvatī (?).

8 The first (more) is red, belongs to Brahmā, has Brahmā as its deity.
The second is pure white, belongs to Rudra, has Rudra as its deity.
The third is black, belongs to Viṣṇu, has Viṣṇu as its deity.
The fourth is like lightning, multicoloured, has Puruṣa as its deity.
Such is the syllable OṂ.

9 OṂ is the Brahman of one syllable, pronounced by the knowers of Brahman.
I shall explain its body, place and time, and its dissolution.[6]

10 In it, three gods are said to be, three worlds, three fires;
three mores and a half more, of the three-syllabled and beneficent.

11 The Ṛgveda, the household fire, the earth and god Brahmā
are proclaimed by knowers of Brahman as body of the syllable *a*.

12 The Yajurveda, the atmosphere, the southern fire likewise,
and the divine Lord Viṣṇu; thus is the syllable *u* proclaimed.

13 The Sāmaveda and heaven, and the fire of invocation likewise,
and the Ruler, the highest god, thus is the syllable *ma* proclaimed.

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4 But only some of these questions come up for treatment in the following sections.

5 Translation of the GBr version.

6 The stanzas 9 to 16, which are identical with Bra(hmavidyā) Up 2–10b and Praṇava Up 2–10b, are for the greater part only a reformulation of the preceding two sections. Only 14–16 add something new: identifications with sun, moon and fire, and description of the secret nature of the last half-more which develops into the mystical kernel of the syllable. 'Dissolution': *layam*. The BraUp and the Praṇava Up both have (*kāla*)*trayam* 'the threefold time'; but there are three-and-a-half mores.

14 Illumining the solar orb, the syllable *a* abides in a hue of pearl;
the syllable *u* shines like the moon, and stands in the middle of that.
15 [The syllable *ma*, glowing like fire without smoke, is like lightning].[7]
Thus, the three mores are known as lights of moon and sun and fire.
16 Within these, upwards, stands a flame[8] comparable to a lamp.
'The half-more,' thus its name is known,
it stands above the Praṇava.
Subtle, formed like a sacred thread,[9]
the supreme shining flame is seen.

17 About this first more, red and belonging to god Brahmā—one who constantly meditates on it reaches Brahmā's world.
About this second more, belonging to Viṣṇu and black of colour—one who constantly meditates on it reaches Viṣṇu's world.
About this third more, belonging to Īśāna (Rudra/Śiva) and ruddy of colour—one who constantly meditates on it reaches Īśāna's world.
About this half-fourth more which belongs to all the gods and in visible form roams through the sky, pure crystalline in hue, —one who constantly meditates on it reaches the status of Lord Kubja, thus knowing the great Upaniṣad of Kubjikā.

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7 Added from BraUp and Praṇava Up. Vss. 14 and 15 seem to express a vision of the three syllables of OṂ as a kind of concentric circles: solar, lunar and fiery, within each other. This is reminiscent of the Khecarīcakra described in the KMT, ch. 16; see Heilijgers 1994, 150 ff.
8 Translation of the version of the other two Ups (*yasmin/tasmin upari*). The *parivartate* of the KuUp is not a happy expression, as the *śikhā* is supposed to remain immovable.
9 Easier to imagine is the version of the other two Ups: 'like a lotus stalk.'

Chapter Nine

1 On the great day of the spirits (i.e. the fourteenth of the dark half of the month), one enters a cremation ground, prepares a seat, establishes a skull bowl (in front of oneself), worships a great yantra, with a garland of human bones performs recitation into the ten directions of the sky, satisfies (the deity) with libations and gifts. One then prepares of flour an image (of a female spirit), writes on its heart the name of one's personal enemy, writes the Bīja of the earth with Visarga and nasalization (LAṂḤ) on all its limbs, places it with its face towards the South, and provides it with a soul.

2 The living herb of life, of preservation, I invoke;
the saving, overpowering, rich in power, for his unharmed state.[1]
3 Hither should come the insightful, the women[2] strengthening my word,
that we may make this man escape out of his difficult state.
4 Breath they have called grown-in-the-womb; breath is called wind;
in breath what was and what will be, in breath is all established.[3]
5 Honour to Breath within whose power is this all;
who grew to be the ruler of all, in whom the all is firmly based.
6 Those of the Atharvans and the Aṅgiras, of gods and born of men,
these herbs, are born when Thou, O Breath, brings them to life.
7 Over this community of life he rules, over all that moves,
in breathing beings his course is swift;[4]
to thee, to Breath, be honour.

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1 Among the applications of this Atharvavedic stanza (Ath 8.2.6) is the accompanying of the name-giving ceremony of a child (Whitney). A variant occurs at Ath 8.7.6. It is noteworthy that the next stanza in the KuUp agrees with Ath 8.7.7, although the present one follows the version of 8.2.6 and not of 8.7.6. The Ath stanzas are recited for safeguarding or healing a client. Here, the application is quite different: to infuse a temporary image with a harmful female spirit which is as it were nurtured and protected by these mantras. But the poet has not taken the trouble to change the masculine form *asmā* (= *asmai*) in 2d into the corresponding feminine *asyā* (*asyai*).

2 I.e. the herbs or herb-souls.

3 The stanzas 4–7 have been taken (in irregular sequence) from Ath 11.4, a hymn to breath. The translation of 'Mātariśvan' is based upon a traditional etymology deemed plausible by M. Mayrhofer, Kurzgefasstes etymologisches Wörterbuch des Altindischen, Band II, Heidelberg: Carl Winter, 1963, p. 618.

4 In this obscure pāda, we follow Sāyaṇa's interpretation quoted by Whitney: *prāṇiśarīreṣu kṣipraṃ gacchate vyāpnuvate*.

With this mantra, one should perform the establishment of the breath, one meditates on (the image) and worships it (with the following):

8 Thou with a vulture's ears, with bulging eyes,
with pendulous breasts, with belly big and fat;
conquer my enemies, (woman), with thy trident,
in fearful rage consume his ruddy blood!

9 With colour black and body huge, with shoulders big, infusing fear,[5]
O Goddess great and awful, kill my foes; OṂ, honour (to Thee).

10 When he brought hairs and bones, sinews, flesh, marrow,
and then provided that body with feet; into what world did he return?[6]

11 From where the hairs, the sinews, the bones he brought?
the limbs, joints, marrow, flesh—who brought them all from where?

12 Pourers-together are those gods who collected the ingredients;
having poured together that mortal, the gods entered the human being.

13 Thighs, feet, knee-joints, head, hands and feet,
ribs, breasts, and sides; which sage put that together?

14 Head, hands and face, tongue, neck, breast-bones,
having surrounded that all with skin, Goddess Joiner joined them together.

15 That big and sprawling body, by the Joiner joint—
who brought into it the colour by which it shines today?

16 The gods assisted all; the bright young woman knew the way;
that mother of sovereign power of will, she brought colour into it.[7]

17 When Tvaṣṭar bored through him (to add the joints),
(or rather), Tvaṣṭar's father, still superior,
the gods made the mortal their home, they entered the human being.

18 Whence was Indra, whence Soma, whence was Agni born?
and whence was Tvaṣṭar's origin? Whence was Dhātar born?[8]

19 Indra was born from Indra, Soma from Soma, Agni from Agni;
Tvaṣṭar took birth from Tvaṣṭar, Dhātar was born from Dhātar.

20 Sleep, sloth, decay, the deities named Kubjikā,[9]

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5 Translation of the variant *mahadbhayi*.

6 The stanzas 10–34b, with the exception of 31, reproduce the greater part of the mystic and difficult hymn Ath 11.8, which mainly deals with the origin of the human constitution.

7 The stanza contains several difficulties and the translation is uncertain. The same must be said for stanza 17.

8 The stanzas 18 and 19 (Ath 11.8.8 and 9) interrupt the sequence of Ath 11.8.18 and 19 (KuUp 9.17 and 9.20). They specify the 'gods' mentioned in vs. 17.

9 'Kubjikā' has been inserted on the place of Ath *pāpmāno* 'evils.' The change indicates the God-

old age, baldness, grey hair entered the body afterwards.
21 Theft, wrongdoing, deceit, truth, sacrifice, wide fame,
strength, lordly power, domination entered the body afterwards.
22 Welfare and poverty as well, generosities and their reverse,
hungers and thirsts of various kinds entered the body afterwards.
23 Criticism and assent, and urgings positive and negative,
faith, fees and disbelief entered the body afterwards.
24 Convictions wise and ignorant, and anything else which can be taught,
the spells entered the body also, the hymns, the chants and formulas.
25 Delights and joys, enjoyments, also ecstasies,
laughter, sport, dancing, entered the body afterwards.
26 The urge to talk, to blabber, to talk to others, to gossip,
attachments, combinations, joinings,[10] all entered the body afterwards.
27 Inhalation, exhalation, sight, hearing, continuous health, and wane,
sideward and upward breaths, speech, mind, all with the body go about.
28 Both blessings and precepts, willingness and withdrawals,
thoughts, all kinds of devices entered the body afterwards.
29 Those of the blood, those of the bladder, the hasty and the pitiable,
the secret seeds, the thick waters—
they caused them to settle in the repugnant one.
30 Having made bone their fuel, they caused eight waters to settle there.
Having made seed their ghee, the gods entered the human being.

31 Having with this mantra established the soul, one should with this (same?) mantra worship the image. Meditating on oneself as being identical with Brahman, one sacrifices the image into a flaming fire of the cremation ground, reciting the mantra *lomena*.[11]

32 All waters and all gods, the cosmic being, together with Brahman—
this Brahman entered the body; Prajāpati is over the body.
33 Man's (powers) they divided; (thus),
the Sun obtained the eye, and Wind the breath;
but then, this self which is in here, the gods bestowed on Fire.

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dess' terrible aspects embodied in the present image.
10 Translation of the Ath version *yujaḥ*. The translation of this stanza is quite uncertain.
11 Probably identical with vs. 35. Meditation of one's identity with Brahman strengthens the worshipper and renders him or her impregnable against a counter attack by magic. Cf. the Vedic rite of 'dying around Brahman' in Aitareya Brāhmaṇa 8.28.

With this (mantra, one meditates): 'of Brahman form, this self is Brahman.'

34 Verily, therefore one who knows will think of man:
'this is Brahman.'
Let Brahman be yoked behind, Brahman in front,
at the end and in the middle, Brahman everywhere.

Having thus realized the insight of the identity of Brahman and the self, one should sacrifice with the mantra 'hair to hair':

35 Hair to hair thou shouldst fit, and skin to skin;
thy blood and bone should grow, and flesh should grow with flesh.
36 Burn thou that person's limbs, and burn his flesh and skin;
burn skin, bone, blood and hairs, and out of bones the marrow!

With this mantra, one should sacrifice.

37 One worships with black flowers, burns (the image),
and offers perfumes and a tribute of these things:
āmlomikā and grains, fishes and meat and liquor.
38 He offers flour, gruel, bits of meat, wine and the fruit of *kloḍā*;
flowers, spiced grain and fishes, sacrificial cakes.
39 The bond which Goddess Nirṛti has bound
around thy neck, which could not be untied;
that I untie for thy long life and glowing strength;
quickened, eat healthy food.[12]
40 Honour to thee, O Nirṛti of gleaming glow,
the iron fetters loosen; let the God of death
return thee[13] soon to me; to that same God,
to Death, be honour paid.

41 OṂ, honour to Yama, the overlord of the five corpses; HRĪṂ, kill kill my foes, dry dry them out, kick kick, break break, split split, burn burn, cook cook,

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12 This is a composite śloka. The latter two lines are taken from the famous marriage hymn Ath 14.1, where they constitute the first part of the last stanza. The difficult *adomadam* has here hypothetically been translated with 'healthy.' It is not clear how this and the following stanza function in the KuUp. Are they to be interpreted as a homage to Nirṛti 'Ruin,' with which the sacrificed image would then be identified? Or are they perhaps intended to accompany a revocation of the magic rite? But nothing in the context points to the latter presumption.

13 I.e., in the original context, the patient to be cured.

churn churn, destroy destroy; annihilate annihilate my enemy named ———, together with his following; K-H-KHPHREṂ PHAṬ *svāhā*. With this (mantra), one should worship King Yama. He (then) kills all enemies, he completes the expulsion of all enemies; he conquers the whole world. Thus (the Upaniṣad).

Chapter Ten

1 If anyone who does not know the real meaning performs the ritual practices, by neglicence or greed, he will be confronted with contrary results, he meets with death (or) becomes crazy.

2 A worshipper of Kubjikā, who should be a brahman descended from Parāśara's clan and[1] a teacher in the school of Pippalāda-śaunaka as taught in the Atharvaveda,[2] should fast during three nights and then seat himself upon the sacred grass, silent, his face turned towards the East; he should then recite (the mantras of his choice) a thousand times. Of such a one, all objectives are realized; all his actions and ritual procedures succeed:

To subjugate, to cause dissent; to liquidate and to delude.

3 One who thus knows the secret Upaniṣad of the great Kubjikā, knows the essential meaning of all Upaniṣads; such a one realizes all acts (of magic): one immobilizes inimical armies, puts them to flight, dries them out, kills, deludes, and immobilizes, if knowing thus.

4 In the first, (golden) age, one should perform the worship of the Eastern or Upper traditions.[3] In the second age, one should worship the Southern or Northern traditions. In the third age, one should worship the Lower tradition. In the (present) fourth or Kali age, one should worship the Western tradition (i.e. Kubjikā).

5 O great Kubjikā, Lady of the Western tradition, Lady of all beings, Great Lady of wisdom, O Goddess, I take my refuge unto Thee; destroy my unhappiness, O blissful One, give me happiness in all respects; O rich One, give me money; O famous One, give me fame, O Mother of sons, give me sons and grandsons; O Possessor of everything, grant all my desires.

6 With the mantra just given, one bows down to Kubjikā. Then, (by preference) on an eighth night of the month, sacred to the planet Mars, in the middle of the night, one might enter a cremation ground and take one's seat upon a corpse.

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1 The text has *vā* 'or,' but in our interpretation both requirements are needed for a Veda-oriented Kubjikā worshipper.

2 Literally: 'a worshipper of Kubjikā proclaimed in the Atharvaveda'; *-oktaḥ* has been interpreted as a wrong reading for *-okta-*. One may also translate: 'the schools of Pippalāda or Śaunaka.'

3 On these traditions, see Goudriaan/Gupta 1981, 17. The Āmnāyas are here rather meant as collections of deities or mantras.

One should fill a skull cup with ghee and place it upon a hexagon, octagon or square (maṇḍala). One then kindles a lamp towards the western direction, having provided it with a wick of sixteen threads prepared from (dried) human veins. During twenty-four hours, one recites for 108,000 times[4] (the mantra) 'Bring N. N. under my power, OṂ HSKHPHREṂ ĀṂ HRĪṂ KROṂ SHKHPHREṂ OṂ.' By this procedure, one obtains a vision of Kubjikā in own person; one who knows thus brings the whole world under one's power. Thus the Upaniṣad of the worship of the great Kubjikā.

4 If taken literally, this would be impossible to put into practice. The number of breathings during twenty-four hours is traditionally put at 21.600 (one breathing in four seconds). This would mean that, without interruption, the mantra should be recited (mentally, to be sure) for five times during each breathing.

Chapter Eleven

1 The black Goddess is great Kubjā; the Saviouress is known to be Her;
the sixteenfold One is Siddhikubjā, and Kubjikā is the Mistress of the World.
2 The fearful One is told to be Kubjā, and also She-who-cuts-her-own-throat;
the smoky One is known to be Kubjā, and also She-of-the-crane's-head.
She-of-Mātaṅga-caste is the heroic Kubjā, and Kubjikā is the Lotus-Lady.
3 Kubjā rules the eastern tradition, she embodies the western tradition;
she rules the northern tradition, and embodies the southern tradition.
4 She rules the lower tradition, and embodies the great upper tradition;
thus is Kubjā seated on six thrones, on bejewelled thrones.
5 Brahmā together with his spouse, Śiva together with the great Goddess,
and Viṣṇu with his lady dear, all pay worship to Kubjikā.

6 One should worship the ten great Vidyā goddesses,[1] Kālikā and the others, in the manner taught by one's Guru, on a circle prepared within a hexagon, and placed upon a yantra belonging to the worship of Kubjikā. Having first worshipped the deity of the gate(s), one should pay worship to the deities of the octagon.[2] Thus (it is known).

7 One should worship (the ten Vidyā goddesses) Kālikā, Ugratārā, Ṣoḍaśī, Bhuvaneśvarī, Bhairavī, Pracaṇḍogracaṇḍikā (Chinnamastā), Dhūmāvatī, Mātaṅgī, Bagalāmukhī and Siddhilakṣmī in the correct order with the mantras as prescribed (in the next chapters). The venerable Siddhilakṣmī one should worship with her basic (mantra) of nine syllables. Upon a royal circular maṇḍala, one should worship the venerable Siddhilakṣmī with the celebrated sixteen ingredients. Kālikā and Ugratārā,[3] and Pracaṇḍacaṇḍikā one should worship on a triangle. With the mantra of twenty-two syllables, one should worship the great Kālikā. On a hexagonal maṇḍala, one should worship Ṣoḍaśī, Bhuvaneśvarī, Bhairavī, Dhūmāvatī, Mātaṅgī and Bagalāmukhī in the original method of the western (tradition). Tārā is worshipped with the mantra of three syl-

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1 This is the famous series of the Daśamahāvidyās. They are described further in Chapters 12 to 21.

2 This octagon may have been meant to harbour the Ten Vidyās. Two of them were then thought to occupy the zenith and the nadir and probably worshipped on appropriate places near the centre. The text, however, gives a singular: 'the deity of the octagon.'
Another possibility is that the eight Mothers, Brāhmī etc., are meant.

3 The plural *-tārāḥ* has been interpreted as a dual.

lables; Bhuvaneśvarī with one syllable, Caitanyabhairavī with the great lordly mantra of six pinnacles, Dhūmāvatī with the mantra of seven syllables, Mātaṅgī with that of eight syllables, and Bagalāmukhī with the great lordly mantra of thirty-six syllables called the Brahman-missile. Beginning in the West, and circulating in anti-clockwise direction, one should worship Kubjikā (in) that yantra,[4] on a circular maṇḍala, in the method as told before. During the great dark night,[5] one should always pay worship with the celebrated five M's.

8 In the Śākta tradition,[6] (the worshipper should be) of divine nature, devoted to spiritual life;[7] in the night, being naked, concentrated on sexuality and wine-drinking, practising mental recitation and worship, serving women, he should satisfy and worship (the deity) with female secretions; he should constantly meditate on himself as being a form of Kubjikā. Establishing the sacrificial vessel, one should worship the great yantra, mutter (Kubjikā's mantra) for 108 times, making use of a garland of human bones; one should satisfy (Her) with libations of enjoyable foods and drinks.

9 One who thus performs the worship of Kubjikā:

Just as among the asterisms the moon,
among the powers of light the solar orb,
one spreads one's light in all inhabited worlds.

10 Missile of the eye, missile of the mind,
missile of Brahman, missile of fiery power—

11 With thee I seek refuge and into thee I enter
with all my beasts and men, with my whole self and body,
with anything called mine.[8]

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4 The expression *tad yantram* is strange. For the Yantra of Kubjikā, see section six, and Chapter 9, section one.

5 I.e. the fourteenth night of the dark half of the month, which is devoted to the dark powers and their supervisors, Śiva and the Goddess.

6 This section strongly resembles Kālikā Up (ed. Sītārāma Śāstrī), p. 81 f. A somewhat different version occurs in: Unpublished Upanishads, pp. 401–03.

7 *divyabrahmacārī*; the Kālikā Up version (p. 81) gives the more attractive, but not really better *divā brahmacārī* 'by day he should be devoted to a chaste and spiritual life.'

8 The beginning of this stanza in Ath (5.6.11): 'Indra's house art thou,' is here omitted. In the view of the KuUp, without doubt Kubjikā is the secret addressee of the stanzas 10 and 11. It is not clear to which charm or deity these two verses were originally directed. The expression 'with my whole self' seems to have been the direct occasion for the next section in which the worshipper is identified with a series of selves (or rather aspects of the Self) in the true-tradition of the Viṣṇu Purāṇa and other important theistic sources. But note that the meaning of the compound *sarvātmā* has changed from Bahuvrīhi 'with my whole self' in Ath to Tatpuruṣa 'the Self

12 One becomes the self of all, the self of all beings, the self of wisdom, the self of everything, the supreme self, the inner self, the inner inner self, the individual self, the divine self, the self of the Veda, the self of the world, the self which is the highest Brahman, the self of luminous form, the spiritual being which pervades the all. One exists as a mere witness without being stained by good or evil. One obtains (at the end of one's life) the final quietude in which there is no sorrow but only bliss; it is peaceful, eternally blissful, and revered by Brahmā and the other (gods); from that, one does not return.[9]

13 One should perform the worship of Kubjikā only after having undergone the great full consecration; if not, one becomes crazy and dies; one should bear this in mind.

> The full from the full he leads upwards;
> the full is poured out by the full.[10]

One should obtain the teaching with respect to all mantras (as a prerequisite for the full consecration). Some (realize this?). By mouth of the spiritual teacher, one should obtain all mantras: of the Sun, of Gaṇeśa, of Śiva, of Viṣṇu, of the Śakti, of those contained in the Vedas, of the nine planets, of the twenty-eight asterisms. Such a one is qualified to worship with all yantras; he becomes an instructor of all Tantras.

14 Truth, greatness, formidable universal law,
the consecrated state, asceticism,
Brahman, and sacrifice—these (seven) sustain the earth.[11]

15 When he greets them, he enters upon consecration;
when he offers water, he brings forward the (sacrificial) waters.

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of all' in the KuUp and other post-Vedic sources, of which we mention ViPur 1.4.9 (of Varāha) *sthitaḥ sthirātmā sarvātmā* 'He stands, of abiding self, the Self of all.'

9 The passage can be explained differently: 'having obtained (during worship a temporary state of) Nirvāṇa. . . , one does return again (to normal life)'; but this would imply a remarkable deviation from a time-honoured formula ('one does not return. . . ').

10 This Ath hemistich (10.8.29ab) is probably adduced as a Vedic illustration of the importance of the 'full consecration.'

11 Also the sections 14 ff. are connected with the Tantric consecration; the KuUp produces Ath evidence dealing with the Vedic *dīkṣā* to enhance its status. But these passages are also applicable to *pūjā*, as they are devoted to the gift of hospitality interpreted as a sacrifice. The translation of 15–17 is practically identical with Whitney's (Ath 9.6.4–6). These prose sections, and also 18–20 (= Ath 9.6.39, 36, and 38) were originally intended to hallow the entertainment of guests.

16 The waters which are brought in at the sacrifice,
these are the very (sacrificial) waters.
17 When they fetch a gratification—that is just the same
as the animal for Agni-and-Soma that is bound (for sacrifice).
18 That verily is too sweet which comes from the cow,
milk or meat; one should not consume that.
19 Fortune and peace of one's own household one devours
who partakes of the food before one's guest.
20 Only when the guest is satisfied should one eat,
to give the sacrifice (of hospitality) a soul;
to preserve it from destruction. This is the observance.
21 The brahman was first-born, ten-headed, with ten mouths;
he was the first to drink the soma, and he made
the poison sapless.[12]
22 Get loose, be at our right, and we will smite
the powers of obstruction in a bounteous blast;
I offer to thee the healthy cream of honey.
Let both of us drink first the secret (draught)![13]

23 One whose father and grandfather are no soma-drinkers,[14] is reduced to profane status. (A soma-drinker is one) who thus knows the Upaniṣad about the essence of the worship of the great Kubjikā.

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12 The KuUp seems to apply this stanza to the soma-drinking of a consecrated Brahman priest; in Ath (4.6.1), where it is not above suspicion—as Whitney, p. 153, argues—it seems to denote (according to the commentary) Takṣaka or another serpent of Brahman caste. The only ten-headed Brahman known to us from mythology is, by the way, Rāvaṇa.

13 The Ath stanza (4.32.7) is devoted to Manyu 'Fury,' a male personification; here probably again applied to Kubjikā.

14 Also after death, the pure Brahmans are, in the Vedic world view, supposed to drink Soma in the ancestral realm.

Chapter Twelve

1 We shall now explain Goddess Kālikā.[1] (Her mantra manifestation:) Her form is complete with the god of love, the syllable *ra*, the goddess of prosperity (and the Nāda and Bindu).[2] This one threefold at the beginning. After that, two stalks. The Bīja of the stalk has the following form: sky, the sixth vowel, in conjunction with the Bindu.[3] Having pronounced this one twice, (one mutters) two (Mistresses) of the world. The (Mistress) of the world has the form of the sky, the burning, the goddess of prosperity, in conjunction with the crescent and the dot.[4] This one also twice. Now, Dakṣiṇa-Kālikā appears (in the form of her name, in the vocative).[5] After that, one utters the seven Bījas (mentioned before) and pronounces the wife of the immensely splendorous one.[6] Such a (worshipper) becomes identical with Śiva, and a lord of all accomplishments. His is the right destination, nobody else obtains it. He becomes a lord of speech, of women, among the gods, in the world, of everything.

2 The fearful One is told to be its sage, Uṣṇik its metre;
this divine Vidyā, Kālikā the Hidden, is present in the heart.

3 Kālī; the gaping One; the One who is quick like mind;
the dark-red One; the One of smoky grey;
the sparkling One; the Goddess illuminating all;
the One who licks (her victims); these are the seven Tongues.[7]

4 One should meditate on Kālikā as seated on a corpse, of crooked fangs, high breasts,[8] with the colour of fresh (dark) clouds. A triangle, another triangle, a

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1 In this chapter, the Dakṣiṇakālikā Vidyā of 22 syllables is presented. The sections 1 and 4 are almost identical with corresponding passages in the Kālikā (or Kālī) Upaniṣad.

2 I.e. the Bīja KRĪṂ. The addition of Nāda and Bindu is suggested by the term *samaṣṭi* 'completion' and proved by the many parallels.

3 I.e., HŪṂ.

4 I.e., HRĪṂ.

5 The KuUp gives the name in the nominative, but the parallels have the vocative which is necessary in the context.

6 I.e., Svāhā, Agni's spouse. The whole mantra runs: KRĪṂ (3×) HŪṂ (2×) HRĪṂ (2×) *Dakṣiṇe Kālike* KRĪṂ (3×) HŪṂ (2×) HRĪṂ (2×) *svāhā*.

7 The stanza from the Muṇḍaka Up is really an enumeration of the seven powers ('tongues') of the sacrificial fire. It contains one of the earliest occurrences of the name Kālī in literature.

8 I.e., in this manifestation, Kālī is not old or decrepit.

figure of nine angles, and a lotus (outside: this is the outline of her maṇḍala).[9] Within it, one worships the goddess with all her aspects[10] and, in the night, one pays worship to her with the five M's (see Figure 3).[11]

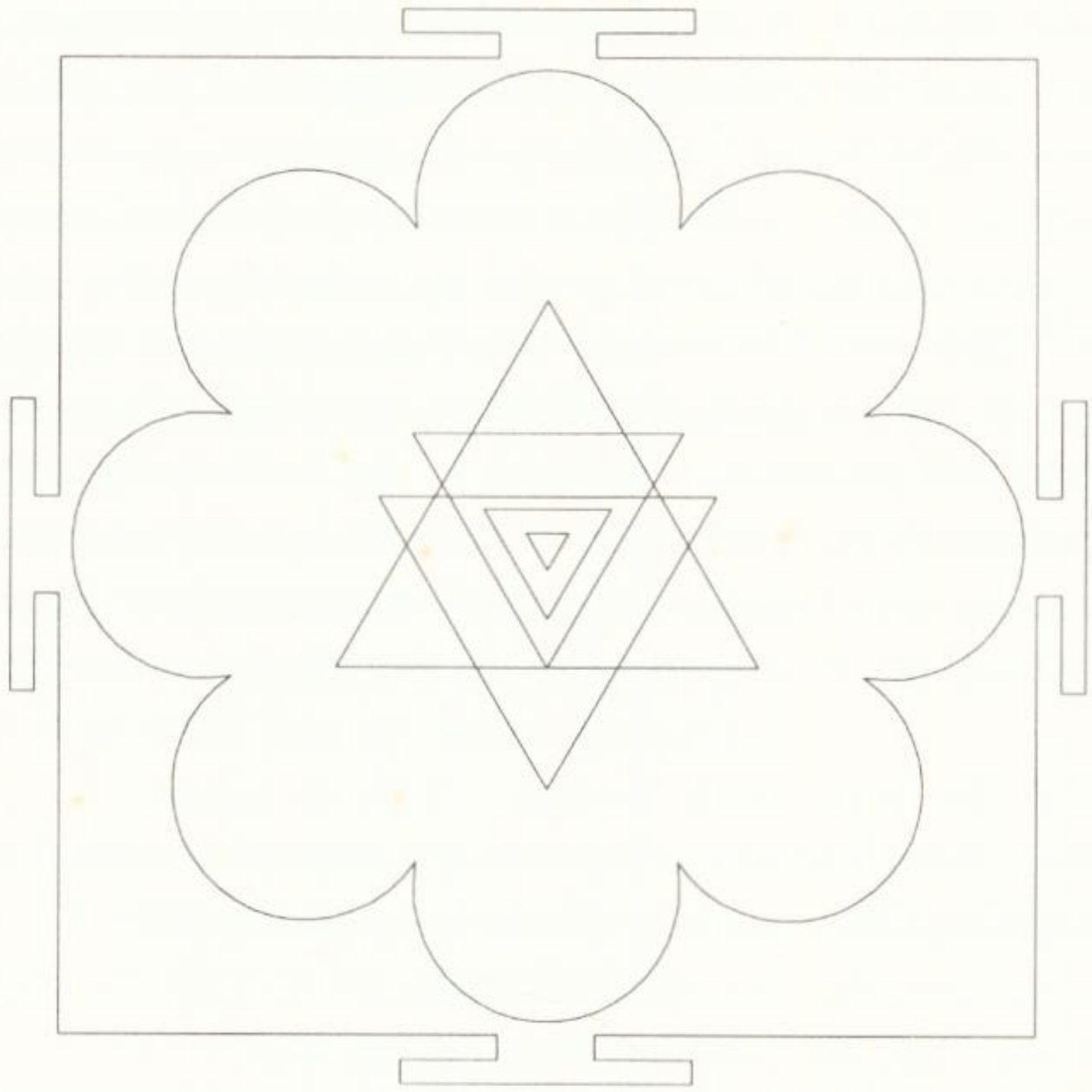

Figure 3: Kālīyantra
For another conception, see Dikshit 1977, 109.

5 Released in life are those who concentrate
their minds on Kālikā supreme.

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9 The Kālikā Up in two versions mentions the fifteen goddesses who occupy the corners of the maṇḍala: Kālī, Kapālinī, Kullā, Kurukullā, Virodhinī, Vipracittā; Ugrā, Ugraprabhā, Dīptā, Nīlā, Ghanā, Balākā, Mātrā, Mudrā, and Mitā or Amitā.

10 In the Kālī Tantra and the Haṃsa Upaniṣad, the six aspects or limbs are given as the sage, metre, goddess, seed syllable, power (*śakti*) and pin (*kīlaka*); to be located on the worshipper's head, face, heart, secret part, feet, and whole body.

11 For another conception, see Dikshit 1977, 109.

6 By performance of the five M's one wins mundane enjoyment, release, the gift of the word, sons, cattle, fame, wisdom and authority; who knows thus; thus the Upaniṣad of great Kubjikā.

Chapter Thirteen

1 Now we shall explain the great fearful Tārā. (Her mantra form:) first, the original Bīja of the Veda; second, the Bīja of shyness; third, the Bīja of wrath; thus (she is).[1]

2 One who knows this Saviouress of the world, preceded by speech, the lotus-goddess or the god of love,[2] becomes a lord of speech, he hears everything and obtains all kinds of welfare.

3 The person who knows her as pure, undivided, purified by three sounds (?), overcomes evil, even the (bad karma incurred by) the murder of a brahman, a hero, or an unborn child; one overcomes death. One obtains release, and overcomes the sorrow which is the essence of the three tribulations: existence in the womb, birth, and decay and death.[3]

4 One who concentrates one's mind on her, preceded by the earth,[4] meditates on her and keeps her in one's thoughts, worshipping the Guru, such a one reaches the four aims of life (viz. merit, wealth, enjoyments and release).

5 One who in the 'Tibetan method' repeats (the Vidyā) a hundred thousand times with the help of a garland of human bones in a bower (?), such a one becomes lord of all and obtains all Vidyās, the abode of Brahman; without obscurity, undivided, free of the antagonisms, free of the fever (of existence) one might be;[5] the truth is within one's reach, one obtains the deathless realm, the realm of Nirvāṇa.

6 Her place of worship is within a hexagon (surrounded by) a lotus of eight petals and a square fortress. On the six corners of the hexagon, (one should place) the six aspects; in the middle, Tārā; on the eight petals, the eight Yoginīs (see Figure 4).[6]

7 The Yoginīs are:

Mahākālī and Rudra's wife; the Terrible and the Fearful;

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1 The Vidyā given here is OṂ HRĪṂ HŪṂ.

2 That means, by AIṂ, ŚRĪṂ or KLĪṂ, probably meant as variants for OṂ, to be applied by members of the three non-Brahman grades of society.

3 See Chapter 3, note 8.

4 That is, HRĪṂ.

5 *āsan*, a Vedic subjunctive, a highly unusual feature in post-Vedic discourse. A corruption must be suspected.

6 For the yantra of Ugratārā, see also Dikshit 1977, 113.

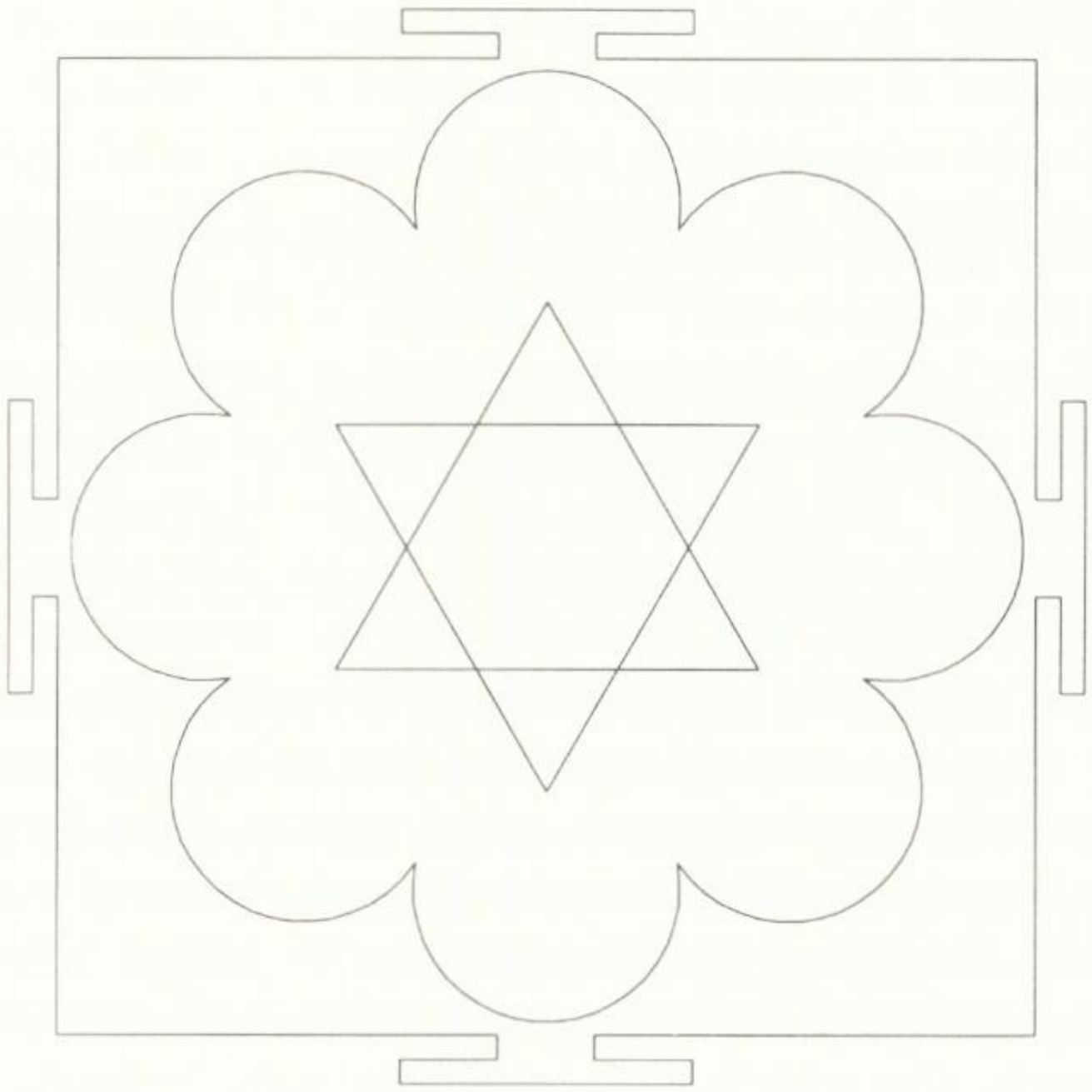

Figure 4: Ugratārāyantra
See also Dikshit 1977, 113.

the Fear-inspiring and the Bee-goddess; great Night as seventh;
while Bhairavī is proclaimed as the eighth;
these Yoginīs one should worship.
8 Who thus with love the Goddess serves
will be (blessed like) a heavenly tree;
all one's desires are realized
and one obtains the final bliss. OṂ, the That, the Real.

9 By the practice of this (Vidyā), one obtains lordship over logic, scriptural tradition, the Purāṇas, poetry and medicinal herbs; one becomes a reciter of all mantras, a worshipper on all yantras; one becomes equal to all the gods, to all the gods, who knows thus. (Thus says) the Upaniṣad of the essence of the procedure of Kubjikā worship.

Chapter Fourteen

1 Now, we shall explain the extraction of the mantra of sixteen syllables of the Queen of kings (called Ṣoḍaśī):[1] first, the Bīja of the great Lakṣmī. This Bīja, (also called) the Śrībīja, consists of the woman of good family, mounted on the one with eyes on all sides, and adorned by the vowel of Māyā and by the crescent and Kubjikā.[2] The second Bīja is that of the Mistress of the world. This Bīja consists of the super-self, mounted on the pervader, adorned by her-who-is-garlanded-by-Bindus, and combined with the crescent and Kubjikā. The third (Bīja) is king Kāma, which consists of the great Kālī, mounted on flesh, adorned by the enchantress and connected with the crescent and Kubjikā. The fourth (Bīja) is the womb of speech, which consists of the Amṛta of wisdom, adorned by her-who-is-extended-as-the-sky, and connected with the crescent and Kubjikā.[3] The fifth is the Bīja of energy: the seed of the world, adorned by her-who-is-garlanded-by-flames, connected with the crescent and her-who-showers-Amṛta. The sixth is the original Bīja of the Veda: the western face, adorned by the full moon and connected with the crescent and Kubjikā. Having uttered the seventh and eighth Bījas—those of modesty and of fortune—, the ninth to eleventh Bījas are the great mantra of fifteen syllables which consists of three pinnacles. The mantra of fifteen sylables: the great Kāla, she of circular form, the purifier, the lord who wields the trident, followed by the Bīja of the Mistress of the world (together forming the first pinnacle); the supreme and lower selves, the great Kālī, the spiritual principle, and the missile of the Veda one should pronounce as the (second) pinnacle, closed by the Māyā: (the third pinnacle is formed by) the blue-necked one, the trunk, the lord of wrath of Bīja nature (?) and the Bīja of modesty.[4]

The twelfth (Bīja) is that of energy; the thirteenth and fourteenth are the womb of speech and the god of love. The fifteenth is the Bīja of the Mistress of the world. The sixteenth is the Bīja of Lakṣmī.

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1 Better known as Tripurasundarī.

2 The Bīja is ŚRĪṂ. 'Woman of good family': the *ś*(*a*). 'The one with eyes on all sides': the fire, i.e. *ra*. 'Crescent and Kubjikā' (*kalākubjikā*): *ṃ*. One could also think of 'partial manifestation of Kubjikā.' The next two Bījas are HLĪṂ (a variant of HRĪṂ) and KLĪṂ.

3 I.e., AIṂ. The next two Bījas are SAUṂ OṂ.

4 The mantra of fifteen syllables (Pañcadaśākṣarī) is, according to the most popular interpretation (see note 4 to Chapter 5): KA E Ī LA HRĪṂ / HA SA KA HA LA HRĪṂ / SA KA LA HRĪṂ. Here, the meaning of some code terms is doubtful.

2 This is the great royal mantra of sixteen syllables of the great Lady Tripurā. One who knows her, obtains the (heavenly states of) consubstantiality, conformity, communion and absorption (in the deity); he becomes master of final liberation, in the possession of total sovereignty; he attracts the minds, the souls, the names, the intelligent, the steadfast, the beautiful forms, the breaths, the gods, he attracts all worlds, all (beings).

3 Dakṣiṇāmūrti is its sage, the metre Paṅkti in real form,
a great Vidyā is its goddess: sixteenfold Lady Tripurā.
4 Its Bīja is called the womb of Speech, its energy the Bīja of Energy;
a great Bīja: the Lord of love, one should assign as central shaft.

5 The place of Her worship: a Bindu, a triangle, an octagon, a figure of ten angles, another figure of ten angles, a figure of fourteen angles, a lotus of eight petals, one of sixteen petals, and three circles.[5] (The place) is adorned by (a square) provided with handsome doors. (This is) the great royal Śrīcakra, the foremost of all yantras, the door to release, having the form of the universe, the Śrīcakra, the universal orbit. One who knows the Śrīcakra, knows everything; thus (it is said).[6]

6 Her Mudrāśaktis are the nine (internal Cakras: Mūl)ādhāra etc. The sixteen Śaktis are the group headed by Kāmākarṣiṇī, (who concretize) the transformations: earth, water, fire, air and ether; sound, touch, taste, form, smell; the organ of speech, hands, feet, the anus and the sexual parts (and mind[7]). The eight headed by Anaṅgakusumā are (the faculties) of speech, taking, walking, excretion and sexual passion; and the decisions called refusal, acceptance and noncommitment. The eight energies Brāhmī etc. embody love, hate, greed, delusion, pride, envy, good karma and bad karma. The fourteen Śaktis headed by Her-who-agitates-everything (Sarvasaṅkṣobhiṇī) are the fourteen yogic arteries called Alambusā, Kuhū, Viśvodarī, Vāruṇī, Hastinī, Gāndhārī, Yaśovatī, Payasvinī, Puṣā, Śaṅkhinī, Sarasvatī, Iḍā, Piṅgalā, and Suṣumnā. The deities located on the external figure of ten angles are the goddesses (headed by) She-who-grants-every-success, who embody the ten breaths called Prāṇa, Apāna, Vyāna, Udāna, Samāna, Nāga, Kūrma, Kṛkalāsa, Devadatta and Dhanañjaya.

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5 The terms *vṛttatrayam* and *sandhyāvṛttaiḥ* seem to duplicate each other.

6 This section describes the famous Śrīyantra. The following enumeration of the deities which inhabit this yantra is in general accordance with the best known presentations; see Woodroffe 1971, 6–11.

7 'Mind' is not in the text, but should be added on the evidence of the Yoga system. In Woodroffe 1971, p. 10, the symbolism of these sixteen śaktis is partly different.

By the different specifying contacts with these ten breaths are realized: exhalation, inhalation, desiccation, conflagration and immersion; and, under the leading role of Prāṇa, (the breaths six to ten realize) the fivefold fire of digestion. By a prevalence (of Nāga etc.) are realized these fivefold (functions) of the human body: moving, grasping, agitating, yawning, deluding. They also digest the five kinds of food: to be chewed, savoured, sucked, licked and drunk. These ten aspects of breath are (embodied by) the deities located in the inner figure of ten angles, headed by the omniscient One. The eight Śaktis: the Powerful, the Goddess of speech, etc., possess the qualities of cold, heat, happiness, sorrow, desire, lucidity, activity and inertia. The five flowery arrows are the five objects of the senses: sound etc. The sugarcane bow is the mind. The noose is passion. The elephant-hook is hate. The three goddesses Kāmeśvarī, Vajreśvarī and Bhagamālinī, who inhabit the inner triangle, are the categories Unmanifest (Prakṛti), Ego-principle and Reason (Buddhi), and (especially) this goddess Kāmeśvarī is pure and unqualified. The supreme deity is the own Self which is mere existence and bliss. On this all, one should contemplate, one should realize it (in one's mind) in complete concentration. The performance of meditation and worship should be practised,[8] it should be venerated. One who knows thus; the Upaniṣad of the worship of Kubjikā.

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8 Translation of the version of mss BC.

Chapter Fifteen

1 Now, we shall explain (the mantra of) Bhuvaneśvarī: the lord of breath, it is mounted on Nature, adorned by her-who-is-garlanded-by-Bindus, and combined with the crescent and Kubjikā.[1]

2 One who knows the great mantra, the royal mantra of one syllable of the great Mistress of the world, becomes a ruler of the threefold universe, a disposer of all sovereignty.

3 Her place of worship: within, a hexagon, (then) a lotus of eight petals and one of sixteen petals, (enclosed by) a square. Like this (see Figure 5).

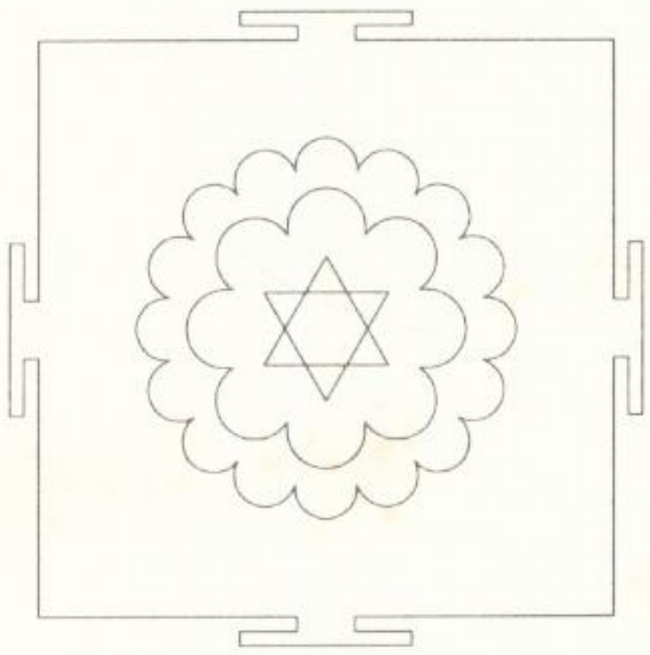

Figure 5: Bhuvaneśvarīyantra

4 One who knows the royal yantra of the worship of the venerable Mistress of the world, becomes a possessor of all authority, obtains the status of one who roams in the sky (of consciousness); who knows thus, the Upaniṣad of the essence of the meditation on the great Kubjikā.

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1 The syllable is HRĪṂ. The treatment of Bhuvaneśvarī is too short; the yantra is incompletely described (within the hexagon, one should draw a triangle with a Bindu inside); the meditation is also missing, as well as prescriptions for the sage, metre etc. of the mantra (but these are lacking also in following chapters). One must accept that the KuUp does not strive after meticulous description, but contents itself with a general delineation in what it considers to be true Upaniṣadic fashion. For Bhuvaneśvarī's yantra, see Mookerjee 1971, 67. The yantra described here is essentially the same as the one reproduced by Dikshit (1977, 110), but there its central element is a pentagram instead of a hexagon, while the deity is called Sumukhī. The Bhuvaneśvarī on p. 164 of Dikshit's book has two lotuses of eight petals and none of sixteen. See also Jayakar 1980, Plate 6.

Chapter Sixteen

1 Now we shall explain Caitanyabhairavī, the fearful One Who is the great Lady Annapūrṇā.[1] First, the Mistress of spirituality, mounted on Tripurasundarī, adorned by the Great Lady, and combined with the crescent and her-who-attracts-Amṛta. This is the first (quarter). The second is the blue-necked one, the great Kāla, the lord of the trident, after which comes the Bīja of Māyā. Then, (the third quarter): Ambikā's husband, the lady of wolf-shaped belly mounted on the lamp, adorned by her-who-is-garlanded-by-flames and combined with the crescent and Kubjikā. According to some (authorities), it is combined with the beautiful One. Thus is the great royal mantra of Caitanyabhairavī.[2]

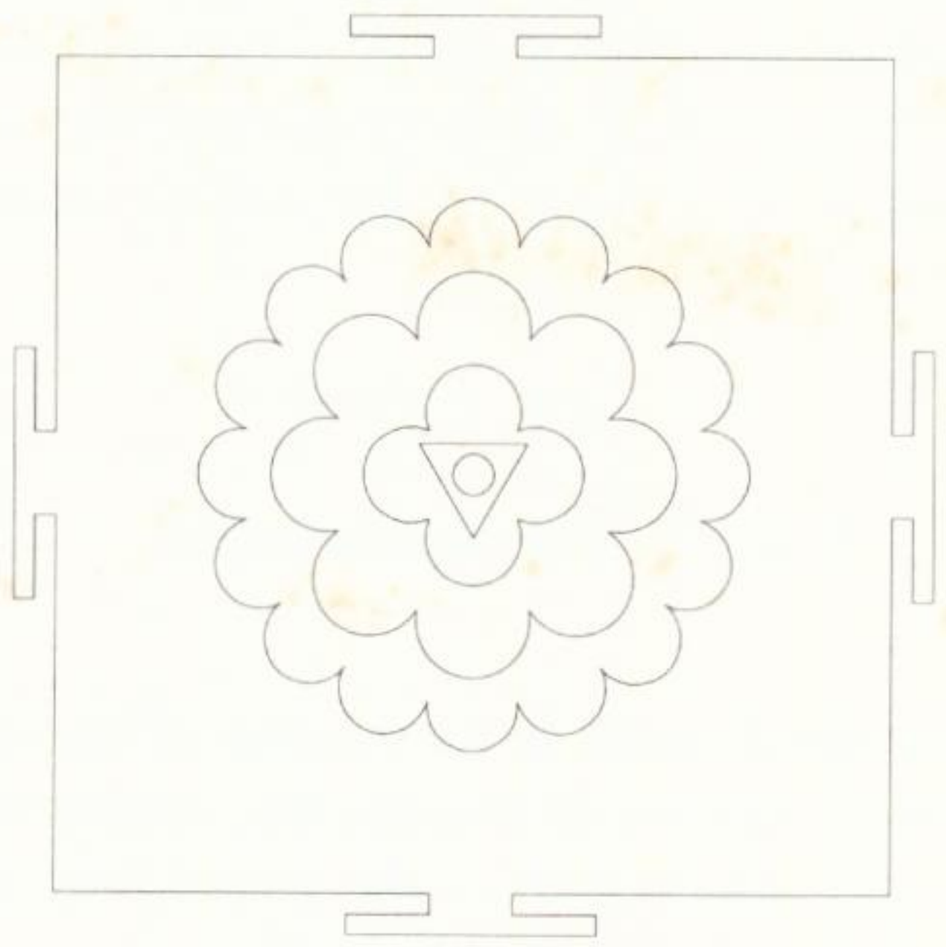

Figure 6: Caitanyabhairavīyantra

2 'HRĪṂ *namo Bhagavati*,' like this; the word *Māheśvarī* comes next;

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1 Annapūrṇā: 'Replete-with-food,' the nourishing Mother. This Vidyā consists of three aspects expressed in a threefold mantra: Caitanyabhairavī, Annapūrṇā, and Bālā Bhairavī.

2 The mantra of Caitanyabhairavī: HRŪṂ SA KA LA HRĪṂ HSRAUṂ (or HSRAUḤ).

'Annapūrṇe' and twice the *ṭha*; lordship of speech is gained by Her.[3]
3 Triangular and circular, four petals added to the last;
eight petals; sixteen petals too; a square with gates adorned,
4 this royal maṇḍala (of Hers) is honoured by the gods together (see Figure 6).
The Vidyā of Bālabhairavī is AIṂ KLĪṂ SAU: threefold, supreme.
5 At night, his mouth with betel filled, an adept of high quality
recites a hundred thousand times, and gains by that the final state.

One who knows thus; the Upaniṣad of the worship of great Kubjikā.

3 The mantra of Annapūrṇā in its normal form: HRĪṂ *namo Bhagavati Maheśvari Annapūrṇe svāhā* (mss: *ṭha ṭha*, a frequent code for *svāhā*). A variant of this stanza occurs in Kṛṣṇānanda's Tantrasāra, p. 89. The mantra of Bālabhairavī will be given in Section 4.

Chapter Seventeen

1 Now we shall explain the great Chinnamastā, the Violent-one-of-fearful-form; she has a knife and skull in her hands, she stands in an aggressive posture upon (the copulating pair of Śakti and Śiva, with) the woman on top; she bears her own skull; her tongue is lolling, she is intensely fear-inspiring, and accompanied by Ḍākinī and Varṇinī.

2 First, the Bīja of Mahālakṣmī, which consists of the sparkling one, mounted on her-with-faces-on-all-sides, adorned by her-who-is-garlanded-by-Bindus and combined with the crescent and her-who-attracts-Amṛta. The second is the Bīja of the Mind-born, which consists of the great Kālī, mounted on the earth, adorned by Govinda's vowel, and combined with the crescent and the repository of manifestations. The third is the Bīja of shyness, which consists of the lord of breath, mounted on him-who-wears-the-Veda-round-his-neck (?), adorned by the fourth vowel and combined with the crescent and Kubjikā. The fourth is the womb of speech, which consists of Saṅkarṣaṇa, adorned by the crescent and spirituality.[1] Having pronounced this, one should recite *'Vajra-vairocanīye'* and twice the Mistress of the world;[2] then the missile. After that, the energy, combined with the desirable, adorned by the vowel of the violent One; then the supreme self, adorned by the lord of hindrance.[3]

3 One who knows the great lordly mantra of seventeen syllables becomes the lord of the seven continents and of the threefold world, an Indra among the gods. He realizes a direct divine vision of the violent and fearsome Chinnamastā and obtains her form. He kills, dries up, immobilizes and swallows all evil beings, and becomes the lord of the fourteen worlds.

4 Her feet are firmly planted upon a flaming burning ground,
her eyes roll to and fro in drunken ecstasy,
her person glows all over like innumerable streaks
of lightning; her colour is like the flower Dāḍimī.
Imagining Chinnā thus, one worships her;
the sky her garment, fearful is her form!

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1 These four Bījas are ŚRĪṂ KLĪṂ HRĪṂ AIṂ.
2 Probably: HRĪṂ HRĪṂ. The missile: PHAṬ.
3 The last two syllables are *svāhā*.

5 The place of her worship: one should first trace the Bīja of wrath (HŪṂ), then a triangle adorned by three gates; then one draws three circles (surrounded by) a triangle; (then) a lotus with eight petals and a protective square (see Figure 7).[4]

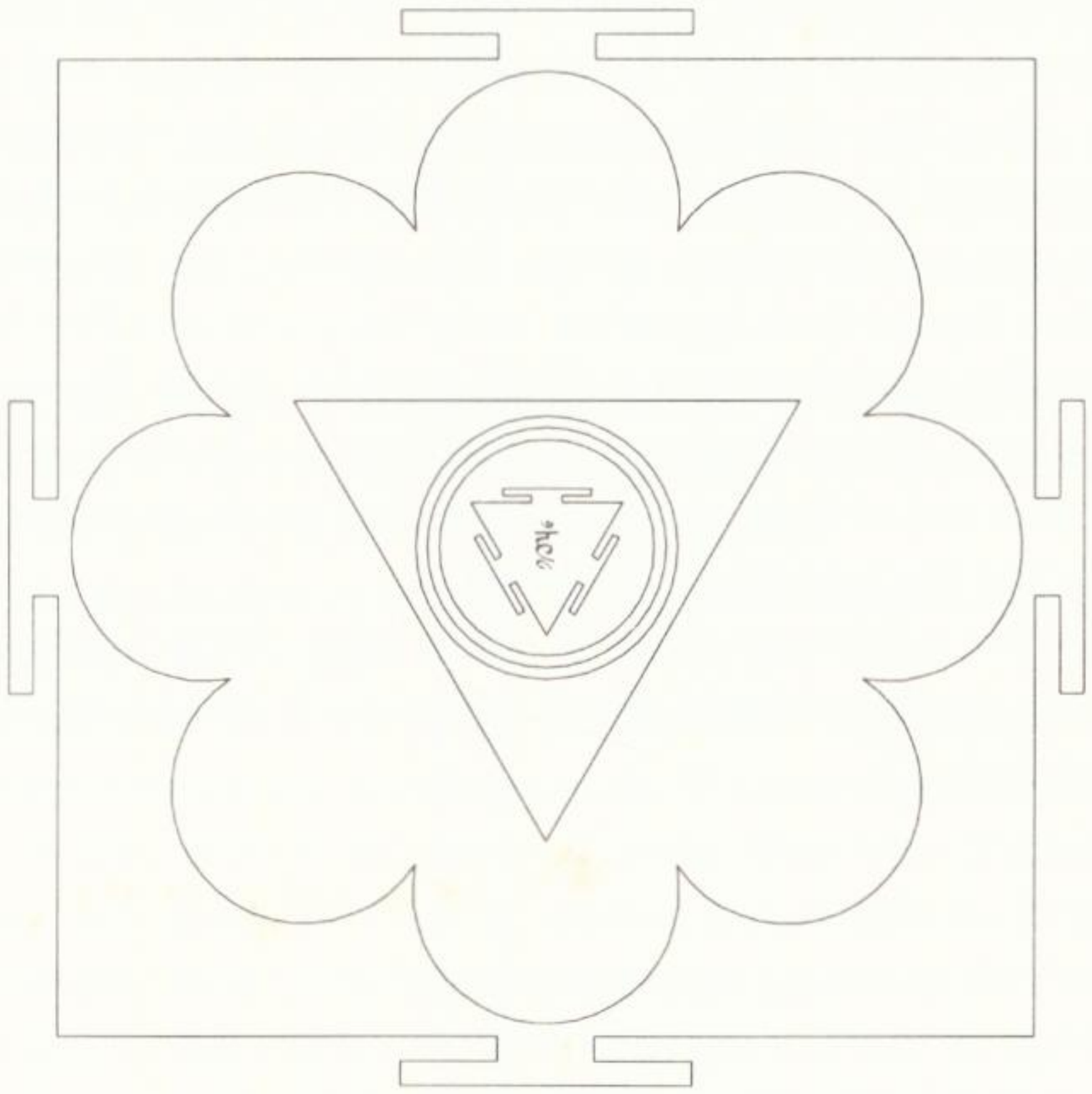

Figure 7: Chinnamastāyantra

6 One who knows the royal yantra of the worship of the great Chinnamastā, the fearful and violent One, who constantly worships and adorns her, who bears her on his crest—such a one obtains the status of Brahmā, of Viṣṇu and of Rudra; having become equal to Brahmā, he creates all the gods and all the worlds, all selves; having become equal to Viṣṇu, he protects all the gods and all the worlds, all selves; having become equal to Rudra, he destroys all the gods and all the worlds, all selves, the world of living beings without and with locomotion, everything that is and will be; he knows the meaning of all scriptures and interprets the Veda; he explains all scriptures; he knows the mean-

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4 No exact parallel was found, but the form agrees with the yantra of this goddess in Jayakar 1980, Plate 6, where only the central syllable is lacking.

ing of logic, Veda exegesis, Sāṅkhya, Patañjali's Yoga, grammar, the Vedic and Āgamic tradition, astrology and juridical literature. He knows medicine, archery, music, and politics. In short, who knows thus is acquainted with the meaning of all the sciences.

7 On the great day of the ghosts, at midnight, one enters a cremation ground, a lonely and terrible seat of the goddess. One bathes with (recitation of) the Bīja, meditates on the violent Lady, drinks, eats, dances and sinks into concentration. One then designs a royal maṇḍala of the worship of the violent lady Chinnamastā in a western direction and worships it with the five M's; in due course, one satisfies (her), recites (her mantra) and presents gifts (to her) and sacrifices human flesh sprinkled with honey and clarified butter, (together with) red sandal and a thousand red lotuses and Karavīra flowers. Having satisfied one's partner in sexual union, one should make an offering to Chinnamastā of one's semen and always sacrifice to her the female secretions (produced by copulation) and the spontaneous flower.[5]

8 Lord of the nine continents, king of kings, ruler of the fourteen worlds, a famous poet, an excellent lord of poetry becomes he who knows thus; the Upaniṣad of great Kubjikā.

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5 I.e., his partner should by preference be in her monthly period.

Chapter Eighteen

1 Now, we shall explain the smoky One (Dhūmāvatī). First, the one of crooked tusks, adorned by the great Lady of wisdom, combined with the crescent and Kubjikā. Then, the self of sound, adorned by the vowel of Kubja. The third is Viṣṇu's heaven, adorned by the grandfather. The fourth, the desirable. The fifth is Vārāhī and the Mistress of all; it is adorned by the enchantress.[1] (At last), the Āgama and the careless one, combined with her-who-attracts-the-bodies.[2]

2 One who knows the great Dhūmāvatī obtains all happiness, health, wealth, crops, sons, cattle, fame, wisdom and authority; he wins the threefold world and obtains the status of Rudra; (who) knows thus.

3 The yantra of her worship is: an inner hexagon surrounded by a lotus with eight petals and a protective square.[3]

4 Having painted this royal maṇḍala of Dhūmāvatī with human blood on a cremation ground, one should worship her above a human skull with the five M's, with five services, with spontaneous flowers. One who (further) recites (her mantra) a hundred thousand times according to rule with the help of a rosary—such a one might cause even Brahmā and other (gods) to die, he causes all his enemies to die, he banishes, immobilizes them and causes them to fight each other. One obtains perfection in the sixfold (magical) procedure and the status of one who roams in the sky, (who) knows thus; the Upaniṣad of the essence of the Amṛta of the true worship of the great Kubjikā.

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1 Problem: the 'enchantress' is usually the *ī* (1.1; 14.1), but here we need the *ai*. In 19.2 it is incorrectly ascribed to the *u*.

2 The mantra is DHŪṂ *Dhūmāvatyai namaḥ*.

3 This yantra is identical with that of Ugratārā in Chapter 13. Dikshit 1977, 165, gives the same figure.

Chapter Nineteen

1 Now, the great Vidyā which is the missile of Brahman, of thirty-six jewel syllables. This Vidyā is the great yellow-coloured One, clothed in yellow, seated upon a yellow throne, provided with yellow incense and unguent, delighting in gifts of yellow flowers, adorned by golden ornaments.[1] We shall proclaim (the Vidyā) of thirty-six jewel-syllables of (this) Bagalāmukhī.

2 First, the original syllable of the Veda, (AUṂ): she-who-is-garlanded-by-flames, with the adornment of the creative principle and him-whose-banner-is-the-bull.[2] The second is the Bīja of eternal Māyā, which consists of the supreme self, mounted on the pervader, adorned by her-who-is-garlanded-by-Bindus, combined with the crescent and her-who-attracts-Amṛta.[3] After its pronunciation follow: she-of-matted-locks, ———,[4] the lord of the trident adorned by the vowel of Benares, the supreme person adorned by the vowel of Śatrughna, the skull-bearer adorned by lower-supreme;[5] she-who-saves-from-crisis, the ocean mounted on fire, the Yoginī adorned by the enchantress, he-who-stands-on-top adorned by her-who-roams-in-the-sky and combined with her-who-is-garlanded-by-yonis, the self of sound adorned by the lord of obstacles and combined with the full moon; the dancer adorned with the vowel of the destroyer of the gods, she who appears in fourfold colour, combined with her-who-attracts-Amṛta;[6] Viṣṇu's heaven adorned by the vowel of the Six-faced (Skanda), the violent one, adorned by Kubjikā; the inborn and Āṣāḍhin adorned by Kubjikā, the multiform one, Saṅkarṣaṇa;[7] the four-faced one adorned by the Nepalese vowel, the lord of breath combined with the lady of water and adorned by the vowel of Benares but combined with Kubjikā; the great Kāla adorned by

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1 The dominance of yellow expresses the goddess' magical ability of immobilizing all kinds of inimical activities (especially in verbal contests). On her worship, see Goudriaan 1978, 105 f.

2 These last two elements represent the Anusvāra; their individual character is not clear, but Kāmakalā (union of Śiva, Śakti, and their creation) may here be a synonym for the Bindu.

3 The syllable is HLĪṂ.

4 We expect a designation for *ga*. She-of-matted-locks: *ba*. The whole Vidyā runs: AUṂ HRĪṂ *Bagalāmukhī sarvaduṣṭānāṃ vācaṃ mukhaṃ stambhaya jihvāṃ kīlaya kīlaya buddhiṃ nāśaya* HŪṂ AUṂ *svāhā*, 'Bagalāmukhī, immobilize speech and mouth of all bad people, pin pin their tongue, destroy their intelligence. . . '

5 Here is the end of 'Bagalāmukhī' (we would expect *-khi*, vocative). Now follows the code for *sarvaduṣṭānāṃ* etc.

6 End of the word *vācaṃ*.

7 End of the word *staṃbhaya*.

Mahāmāyā, the pervader, the lady of benign countenance;[8] the great Kālī adorned by the lower-supreme, the refuge, and splendour. Having recited this, one should pronounce *buddhiṃ nāśaya*, and add the eternal Māyā, again the Praṇava, and *svāhā* at the end.

3 One who knows the (Vidyā) of the great Bagalāmukhī of thirty-six jewel syllables, he immobilizes the inimical armies, the gods, the worlds, the moon and sun; he conquers everything.

4 The yantra of her worship: a Bindu within a triangle, a hexagon, a circle, an eight-petalled (lotus), adorned by (a protective square with) four gates. This is the royal yantra of the missile of Brahman (see Figure 8).[9]

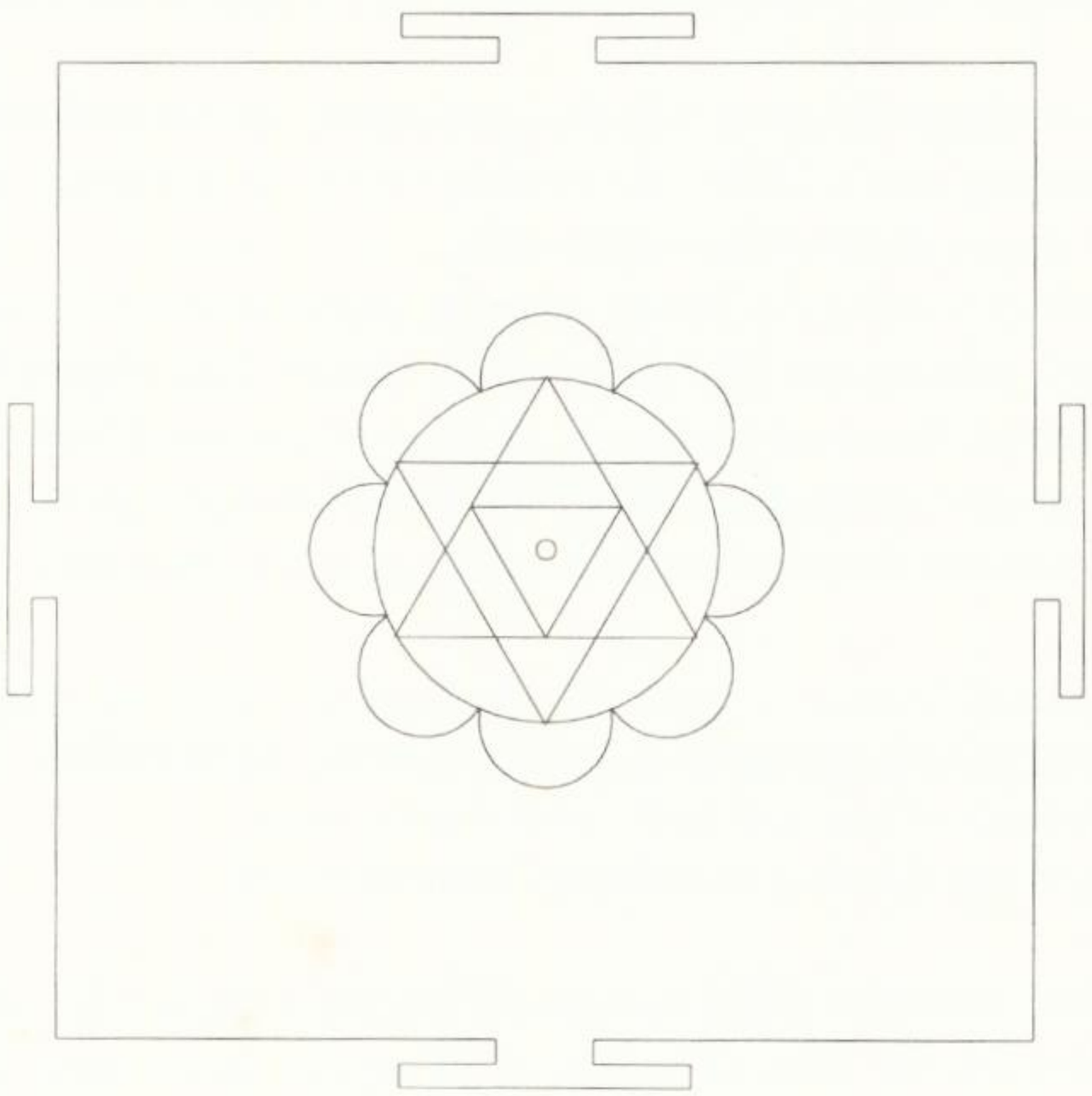

Figure 8: Bagalāmukhīyantra

5 One who worships (Her in this way) becomes an object of worship for all the gods, he becomes equal to all the gods, who knows thus; the Upaniṣad of the water-of-life which is the essence of the worship of the great Kubjikā.

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8 End of the first *kīlaya*.

9 The parallel yantras given by Jayakar 1980, Plate 6, and Dikshit 1977, 115, omit the central Bindu and add a lotus of sixteen petals.

Chapter Twenty

1 Now we shall explain the great Mātaṅgī,[1] the royal Mātaṅginī who is dark blue, resembling a blue lotus, clothed in blue, provided with blue incense and unguent, seated on a blue throne, bearing a blue piece of cloth in her hand,[2] adorned with blue ornaments, the queen of all Vidyās.

2 (Her Vidyā:) first, the original Bīja of the Veda; second, the Bīja of shyness; as third, one should recite king Kāma.

'Mātaṅginyai' one utters next, adding PHAṬ *svāhā* at the end.[3]

3 One who worships the great Mātaṅgī, meditates on her and keeps her in his mind, honouring one's Guru—he obtains universal authority and the results of the four stages of life, who knows thus.

4 Her maṇḍala of worship: a Bindu, triangle, eight-petalled (lotus), sixteen-petalled (lotus), without the four gates on the outside (see Figure 9).[4]

5 One who knows the royal yantra of worship of the royal Mātaṅgī, the queen of Vidyās, obtains spiritual freedom. The Brahman-specialists of Śaunaka lineage teach that one should worship her always in the great dark night[5] with the five M's.

6 With blood of ram and tomcat, with flower of virgin birth,[6]
with (products of) pit and bulb, with dainty meat
one should pay worship to Mātaṅgī without break.

7 One who thus worships (Her) becomes a mighty king, a ruler of the threefold world, he obtains the bliss of brahman, of mystic knowledge, of reality, full

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1 Mātaṅgī: originally, a woman of the low caste of the Mātaṅgas.

2 Variant of ms C (*nīlāṃśukahastām*). The reading of AB adopted in the text is rather improbable: 'bearing a blue parrot on her hand.' Compare the Mātaṅgīstotra in Śāktapramoda, p. 334: *nīlotpalāṃśuśriyam āvahantīm*. Mātaṅginī has also been worshipped by Ādityavarman who ruled over part of Sumatra in the fifteenth century (Moens 1924, 561).

3 The mantra is: OṂ HRĪṂ KLĪṂ *Mātaṅginyai* PHAṬ *svāhā*. In the Śāktapramoda, HUṂ is added after KLĪṂ.

4 Jayakar 1980, and Dikshit 1977, 111, add an outer square, which should possibly be present here also. For some traditions regarding Mātaṅgī, see Pal 1981, 89 f.

5 See n. 5 to Chapter 11.

6 'Flower of virgin birth': monthly discharge. The next line seems to refer to sexual secretions.

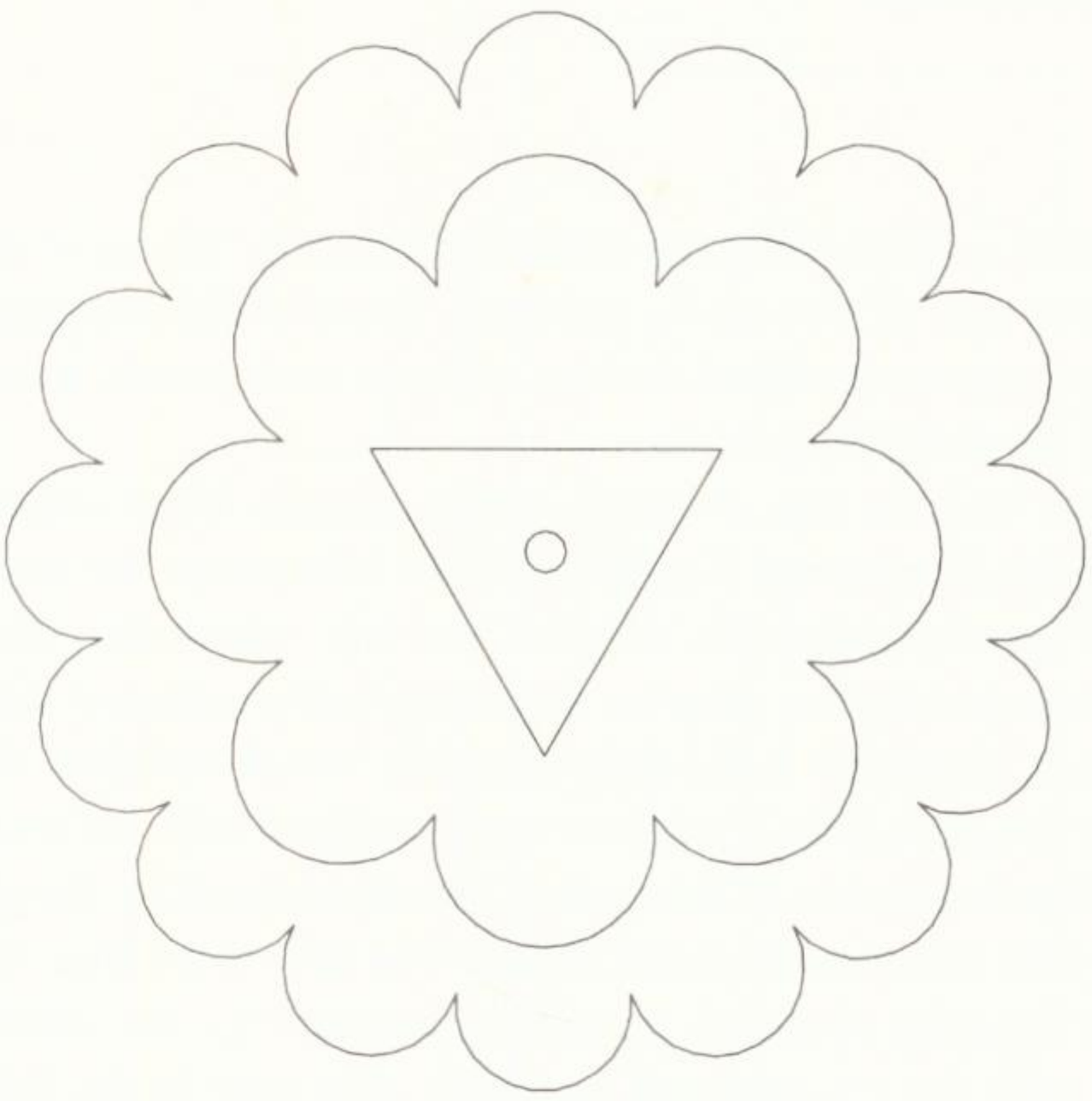

Figure 9: Mātaṅgīyantra

and total bliss; he becomes ready for Nirvāṇa, a ruler of heaven,[7] a master of all Vidyās, who knows thus; the Upaniṣad of the great Kubjikā.

7 Literally: 'of Mount Kailāsa' (Śiva's residence). *nirvāṇeśvara*, lit.: 'Lord of Nirvāṇa.'

Chapter Twenty-one

1 Now we shall explain the great Siddhilakṣmī, the Queen of all Vidyās,[1] the great blissful One of five faces, of fifteen (beautifully) elongated eyes, of ten arms, seated upon a jewelled throne, adorned with jewels as ornaments, provided with all auspicious marks.

2 (Her Vidyā:) first, the Bīja of rescue, which consists of the western face, adorned by Kubjikā. The second Bīja is that of the Mistress of the world, which consists of the spiritual principle, mounted on him-who-wears-the-Vedas-round-his-neck, adorned by the creative principle, and combined with the crescent and Kubjikā. The third is the Bīja of wrath, which consists of the super-self adorned by the great lady of wisdom and combined with the crescent and Kubjikā. The fourth consists of the lord of breath adorned by the grandfather and combined with the crescent and Kubjikā. The fifth is the Bīja of the cry, which consists of Prayāga mounted on nature, adorned by the venerable lady and combined with the crescent and Kubjikā. The sixth is the Bīja of the Man-Lion, which consists of the protector of the site adorned by the vowel of the western face and combined with the crescent and Kubjikā. The seventh is the great Bīja of the elephant-hook, which consists of the great Kāla adorned by the vowel of the recently-born One and combined with the crescent and Kubjikā. The eighth is the self of sound, while the ninth consists of the great soul combined with her-who-attracts-the-bodies.[2]

3 One who knows the basic royal mantra of nine syllables of the venerable Siddhilakṣmī obtains the Goddess' form; he becomes a ruler of the earth of nine continents, he partakes of all kinds of success, he becomes the mighty ruler of the gods and of all wisdom, who knows thus.

4 The yantra of Her worship: inside, a triangle with a Bindu, surrounded by a hexagon, (lotuses) of twelve and eight petals, and a structure with four gates adorned by fine gateways (see Figure 10).[3]

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1 Siddhilakṣmī is the most important of the Ten Mahāvidyās. For a fuller discussion of this goddess as a form of Kālasaṃkarṣaṇī, see Sanderson 1986, 63 f. (where the name is given as Siddhalakṣmī).

2 The Vidyā of Siddhilakṣmī: OṂ HRĪṂ HŪṂ HĀṂ PHREṂ KṢROṂ KROṂ *namaḥ*. The seventh Bīja, which should be KROṂ, is wrongly coded in the manuscripts as KOṂ. Sanderson, l.c., mentions a Vidyā of seventeen syllables. This number is associated with Siddhikubjikā in KuUp 2.16.

3 Jayakar, l.c., and Dikshit 1977, 160, give different yantras of the tenth Mahāvidyā.

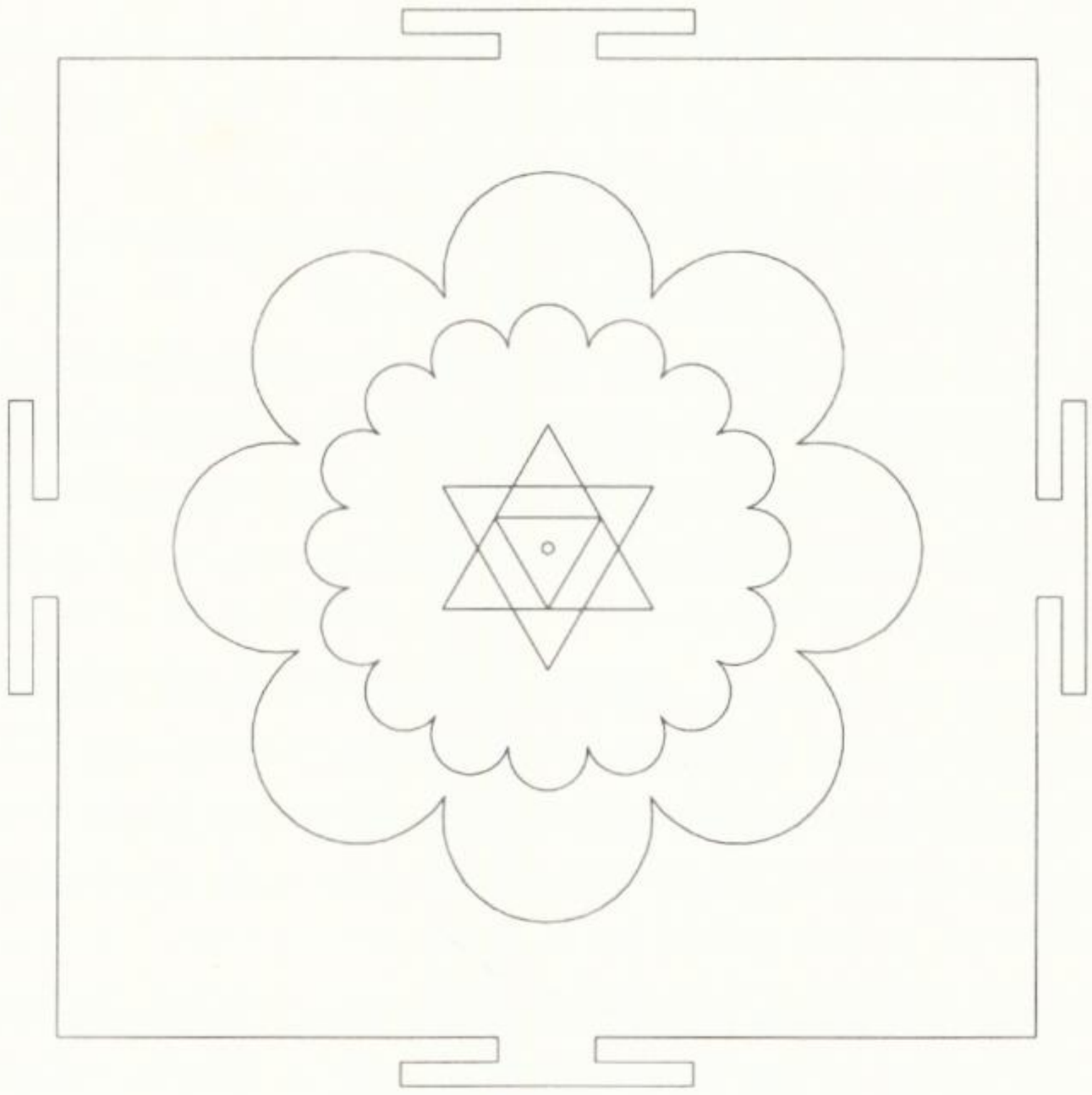

Figure 10: Siddhilakṣmīyantra

5 One should worship the great royal yantra of the worship of Siddhilakṣmī, the best and essence of all yantras which procures great accomplishment and final release by which the Yoginīs enter Nirvāṇa, in different procedures beginning with outer worship (and continuing with mental worship). One should worship it as a yantra of Kubjikā. Having applied (its elements or manifestations) to the hands and the (six) limbs, one should worship the deity of the door. Worship should be done with the left hand; adoration in the left method; recitation of Kubjikā('s mantras) one should always realize with the help of a rosary which one keeps in the left hand. An adept should always take care to worship Kubjikā in the company of his female partner, (or of) the eight Kula (women).[4]

6 (Now the imposition on the hands): OṂ SA KA LA to the venerable great Kubjikā who manifests Herself as speech, to the little fingers, honour.

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4 Translation uncertain. *kulāṣṭaka*, 'the eight of Kula,' may also refer to another series. The eight 'Kula women' are mentioned in the Kulārṇava Tantra, 7.42 f., as the Cāṇḍālī and seven other women of low caste or degraded occupation. The KMT, in 24.136 f., seems to use *kulāṣṭaka* for the eight cremation grounds, Prayāga etc.; perhaps also for the Mothers, Brāhmī etc.

HRĪṂ SA KA LA to the venerable Kubjikā who is Brahmā, who manifests Herself as Brahmā's speech, to the nameless (fourth) fingers, honour.
KLĪṂ SA KA LA to the venerable Kubjikā who is Viṣṇu, who manifests Herself as Viṣṇu's speech, to the middle fingers, honour.
HSK-HLAIṂ SA KA LA to the venerable Siddhikubjikā who manifests Herself as Rudra's speech, to the index fingers, honour.
CMLAIṂ to the venerable Kubjikā of the cremation ground who manifests Herself as Aghora's speech, to the palms and the back of the hand, honour.
In the same way, one should impose (these deities) on the heart etc.[5]

7 With the (Atharvavedic) mantra *Indra tvā*, one worships Indra and his royal elephant Airāvata.[6]

8 With the mantra *ye 'druhyan ṛjava-* one should honour Yama.[7]

9 With the mantra *varaṇo vāraya* one should honour Varuṇa.[8]

10 With the mantra *dhanvanā gā*, one should worship Kubera.[9] The worship (of these guardians of the regions) should be done anti-clockwise, beginning in the West.

11 On the octagon (the petals of the lotus) one should worship in anti-clockwise sequence, beginning in the West: Jayā, Vijayā, Aparājitā, Mohinī, Stambhinī, Jṛmbhinī, Sarvākarṣaṇī, and Sarvavidrāviṇī.[10] On the six angles (of the hexa-

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5 Presumably on the heart, crown, mouth, secret part, and 'entire body' (cf. Brunner 1963, 179 and 323, for Śiva worship).

6 The sections 7 to 10 deal with the worship of the guardians of the regions at the four outer gates of the yantra. The Vedic mantras for these deities are, contrary to the usual practice in the KuUp, given only by their first words. It is unclear from what source the hearer or reader was expected to know these mantras, the more so as two of them do not occur in the Atharvaveda-saṃhitā. There are two possibilities for the identification of Indra's mantra: Ath 20.1 (a hymn of three stanzas) and 20.6 (nine stanzas). The first stanza of the two hymns is identical: *Indra tvā vṛṣabhaṃ vayaṃ sute some havāmahe | sa pāhi madhvo andhasaḥ*, 'Indra, O Bull, Thee we invite, the Soma has been pressed; come drink the juice of sweetness.'

7 This mantra does not occur in M. Bloomfield's Vedic Concordance.

8 Ath 6.85.1: *Varaṇo vārayātā ayaṃ devo vanaspatiḥ | yakṣmo yo asminn āviṣṭas tam u devā avīvaran* (the stanza is directed to an amulet made of the wood of the Varaṇa tree) '"Protector" is he called, this divine tree who in the woodland rules; the gods just warded off the bad disease which tried to take hold of this man.' The connection with Varuṇa is secondary and based upon contamination with Varaṇa (in the view of the worshippers of Philology).

9 This mantra does not occur in Ath, but in the Ṛgveda and the Yajurveda, as well as in the Nirukta (9.17). ṚV 6.75.2: *Dhanvanā gā dhanvanājiṃ jayema dhanvanā tīvrāḥ samado jayema* etc., 'with the bow let us conquer cows and win the battle; with the bow let us decide the bitter conflicts.' No mention of Kubera (who does not occur in the Veda); the connection with this god may be due to the word *pradiśo* 'quarters of the sky' at the end.

10 'The Winner, the Conqueror, the Unconquerable, the Enchantress, the Immobilizer, the Swal-

gon), one worships Hākinī with HĀṂ, Rākiṇī with RĀṂ, Ḍākinī with ḌĀṂ, Kākinī with KĀṂ, Śākinī with ŚĀṂ, and Lākinī with LĀṂ.[11] On the triangle, one should honour (the three sacred rivers): Gaṅgā with OṂ GAṂ, Yamunā with OṂ YAṂ, and Sarasvatī with OṂ SAṂ.

12 On the central Bindu, one should worship Kubjikā with the basic mantra: 'OṂ ŚRĪṂ AIṂ ŪṂ ŚRĪṂ to the venerable Kubjikā of the (spiritual) Family, Who sits on the great Kubjeśvara's lap, honour, honour.' In the same sequence as before (anti-clockwise), one should within the triangle satisfy Kālikā, Tārā, the great Ṣoḍaśī, Bhuvaneśvarī, Bhairavī, Chinnamastā, Dhūmāvatī, Bagalāmukhī, Mātaṅgī and (in the centre) the venerable Siddhilakṣmī, with the mantras given before. One should meditate on their Vidyās and yantras. Thus say the knowers of Brahman, the followers of Śaunaka.

13 The fire-offering consists of the absorption of the mental representations in the self. 'Satisfaction' means the meditative realization of non-plurality of the objects of meditation. The sacrificial animals are the senses. 'Feeding the brahmans' is sincere compassion towards all living souls; (everything in the consciousness that) 'verily, this all is Brahman, consisting of bliss,' 'truth, wisdom, boundless is Brahman,' '(Brahman) was this here in the beginning.'[12] The presentation of the sacrificial fee is the knowledge of one's own self as the unique, and meditation on (?) the states of waking, dream and dreamless sleep. 'Anointing' is the experience of the full bliss which is Brahman.

14 Thus one should concentrate on Kubjikā during three hours, two hours or only one hour (a day); one will be released in life. One's accomplishment is the unity of being with Kubjikā. And also all planned activities succeed easily.

> Brahmā is he, Śiva as well as Indra;
> the God of fire, undying, Lord of all,

an independent lord, the cosmic person, equal to all the gods is he who knows thus; the Upaniṣad full of the elixir of the worship of the great Kubjikā.

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lower, She-who-attracts-everything, She-who-expels-everything.' These female manifestations of the chief Goddess realize certain specified aspects of Her omnipotence.

11 These are well known as the protective deities of the six Cakras Mūlādhāra etc. In KMT 15.46 ff. they are also ordered in hexagonal arrangement in a mystic centre called Ghaṭasthāna at the height of the throat (Heilijgers 1994, 131 ff.).

12 With sections 13 and 14, compare Bhāvanā Up 32–35. *sarvaṃ khalv idaṃ brahma*: ChUp 3.14.1; *satyaṃ jñānam anantam* (*brahma*): Taittirīya Up 2.1.1; *brahma vā idam agra āsīt*: BĀUp 1.4.10.

Chapter Twenty-two

1 Indra questioned Prajāpati: what is (the magical act of) enchantment? How is (the act called) subjugation of the threefold world? By what method is an inimical army immobilized? How is the teaching about the war drum?[1]

2 Lord Prajāpati said: (Of the war drum,) the width of the upper part should be 500 finger-breadths, while the width of the middle part should be (also) 500 finger-breadths.[2] One should cover it with a fresh, soft and supple hide or the hide of a jackal. In the middle of the night, one should go to a cremation ground, meditate on Pratyaṅgirā (who is) Rudrakubjikā,[3] and make a statement of one's intention (as is usually done at the beginning of rituals). One should drink (some wine) and make a presentation (to the goddess) of human flesh,[4] saying the Medhasūkta.[5]

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1 The method of the war drum is discussed first, in the present chapter. Enchantment (*mohanam*) follows in ch. 23, and subjugation in ch. 25. Chapter 24 deals with the magical killing of enemies, perhaps as a more radical type of 'immobilization.'

2 This seems to point to a kind of kettle drum. We would rather expect a different (smaller) width for the middle part, and a third figure for the base, which might result in a diabolo-like shape if the base and not the middle part is 500 *aṅgulis*. The text was perhaps misread in an earlier stage of transmission, like this: . . . *ūrdhvavistāram, pañcaśatāṅgulipramāṇam* (*adhavistāraṃ*, (*tri*?)*śatāṅgulipramāṇaṃ m*) *adhyavistāram*. Singh 1965, 58, refers also to RV 6.47.31 for the war drum, but this does not help us any further as to its shape.

3 Translation of the reading of mss BC, who omit *vā*, 'or.' The goddess Pratyaṅgirā is well known in Atharvavedic literature and early Tantric texts (Goudriaan 1978, 104). Her worship is further described in Chapter 24.

4 The reading *nara-*, 'human,' given by only one ms, is obviously right. In ms A, *nala-* is the result of a simple confusion of *l* and *r* in pronunciation; *nava-* in ms C can be accounted for as a scribal error particularly frequent in this ms.

5 We could not find a hymn of this title in Vedic literature. *medha-* might be a wrong reading for *medhā-*; *medhāsūkta* could possibly refer to a Vedic mantra quoted in Aśvalāyana Gṛhyasūtra 1.15.2, pronounced by a father over his new-born son: *medhāṃ te devaḥ Savitā medhāṃ devī Sarasvatī / medhāṃ te aśvinau devāv ādhattāṃ puṣkarasrajau*, 'Insight to thee god Savitar, insight goddess Sarasvatī, insight to thee the Aśvin twins, the lotus-garlanded, should grant.' According to the Petersburg Dictionary, this hymn is inserted in a ms between RV 10.131 and 132. But it does not seem very likely that this hymn is meant here, due to the irrelevance of its contents. But there is one curious coincidence. As it happens, RV 10.132 is attributed to the sage Śakapūta, son of Nṛmedha or Nārmedha (Sāyaṇa's commentary: . . . *nṛmedhaputrasya śakapūtasyārṣam*. . .). According to Monier Williams' Dictionary, *nṛmedha*(*yajña*) means a human sacrifice, or it is the personal name of the author of RV 8.87 and 88 (he does not mention 10.132). Again according to MW, *naramedha* stands for *narabali* in the Mbh and the Rāmāyaṇa.

3 With the two hymns 'Loudly it speaks, the drum,' [6] one should pay worship (to the goddess), reciting (them?) for a thousand times; having satisfied (her) with libations, one should make an offering of a thousand China roses mixed with oleander flowers into a flaming cremation fire.

4 Taking one's stand with one's face towards the West, one should worship the following Bhairavas (around Rudrakubjikā): the Owl, the Jackal, the Crow, the Vulture, the Zombie, the Destroyer, the Disperser and the great Uḍḍīśa. In this worship, one should perform the five M's. One then prays (to the goddess),

5 beginning with KHA PHAṬ:

> Victory to Thee, oh powerful Witch,
> equal to smokeless fire in glow,
> Oh Goddess Kubjā, great art Thou,
> (so) crush my enemies, crush them all!

He ends with OṂ *namaḥ*.

6 Reciting the series of hymns to Pratyaṅgirā,[7] one should produce the sound of the war drum. By its sound, one puts inimical armies to flight, deludes them by sleep; even a great warrior becomes weak, he is vanquished. (Victorious is he) who knows thus the method of the war drum. Such a one causes inimical armies to die, and wins the threefold world, the divine world, the world

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Note that *medha* means also 'fat' or 'marrow,' especially of the sacrificial victim. The issue is undecided.

6 Ath 5.20 and 21, both consisting of twelve stanzas and directed to the war drum. The first stanza of 5.20 in translation suffices to characterize the atmosphere:

Loudly it speaks, the drum of powerful breath,
made of a forest tree, brought hither by ruddy kine.
Whetting thy voice, subjugating thy rivals,
in feline winning mood, attack with deafening roar!

In vs. 2, the poet associates thirst for combat with virility: 'like a lion hath thundered the wooden one. . . like a bull roaring at a longing cow; virile art thou, impotent thy rivals. . . ' (Whitney). The next hymn begins with:

Thy voice, Oh Drum, should make them lose their hearts, their minds;
thou fillest the foe with mutual hatred, cowardice and fear;
Oh Drum, smash them for good.

7 It is as yet unclear which series of 'hymns' is meant here. A Pratyaṅgirāpañcāṅga, edited from Bombay, Śrīveṅkaṭeśvara Steam Press, n.d., consists of a modern-looking description of the goddess; a mantra of 26 syllables (different from the mantra given in the KuUp, ch. 24.4); a yantra, etc. It can hardly have been meant here. The Mantramahodadhi, 10.100 f., records a Mālāmantra of Pratyaṅgirā of 125 syllables; the KuUp itself in 24.7 gives such a mantra of 113 syllables; but the nature of our text points to a Vedic *sūkta*. A possibility is the Kṛtyāsūkta, RVKhila 4.5.

of death, the world of Rudra, Brahmā and Viṣṇu, and the worlds called Bhūr, Bhuvar, Svar, Mahar, Jana(r), Tapas, and Satya; (in short,) the entire universe, who knows thus; the Upaniṣad of the practice of worship of the great Kubjikā.

Chapter Twenty-three

1 Now, we shall discuss the great rite of enchantment, of the gods, of the world, of kingdoms, of energy, of everything.

2 In the middle of the night (preceding) the great day of the demons, the adept, being alone, should proceed (towards a cremation ground), take his stand facing the West, and design a royal maṇḍala of great Kubjikā with the help of eight fragrant substances upon (a layer of) human bones. Then, taking his seat upon a corpse, he should worship the following Bhairavas: Mahāsammohana, Svacchanda, Vajra, Bhūta, Kapāla, Mahākāla, Mahonmatta and Mahākāśa, with the five kinds of 'nectar,' performing the five M's.[1] He satisfies them with alcoholic drink and a sacrificial gift of a goat and a buffalo. He worships a virgin, and satisfies his ritual partner. Taking his seat upon a soft and delicate seat, he worships the great Kubjikā together with the ten great Vidyās with sixty-four services and the performance of the five M's. (In this way,) one deludes the minds (even) of Indra (and the other gods).

3 With the great hymnic mantra of Trailokyamohana,[2] one honours the great Pratyaṅgirā alias the great Kubjikā. Having recited this mantra for ten thousand times, one places a cup made of the skull of a full-grown male (?) upon a corpse and worships it with sesamum oil made fragrant with flowers. By means of sixteen human sinews as threads, one constructs a wick and with it kindles a lamp which is put towards the West; one worships it, saying the Mohana hymn. One should then recite the same hymn a thousand times, and with the lamp-black of that lamp (afterwards) applies a *tilaka* mark on one's forehead.

4 (By this rite,) one enchants the world of the gods and all other worlds including those of Brahmā, Rudra and Viṣṇu; one enchants all the gods and all the worlds, who knows thus; the Upaniṣad which is the ocean (as birth-place of) the seed of the real Amṛta which is the procedure of worship of Kubjikā.

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1 At first sight, this description implies (because the sādhaka is said to be alone) that at least the fifth 'M' is performed by substitute. But see below.

2 We do not know to which mantra this refers. The Tantrasārasaṃgraha, 20.1, contains a mantra of this name, but its contents are not of much relevance (Goudriaan 1978, 377).

Chapter Twenty-four

1 Now, we shall explain the rite of killing even god Brahmā, a great procedure for ritual killing.

2 In this rite, one should sacrifice to the great Pratyaṅgirā, the Āsurī.[1] The ritual should be performed on an eighth night of the month sacred to the planet Mars, or on a new moon's night.

3 On a cremation ground, in the great dark night, one should place a small image of Āsurī on a heightened place (?),[2] saying the Ṛgvedic mantra[3] 'the Āsurī first made this remedy for leprous spot...' In the four directions, one worships with five attendances and the five M's the Bhairavas Caṇḍograśūlapāṇi 'the violent One bearing the trident,' Pretākarṣaṇa 'Who attracts the ghosts,' Svarṇākarṣaṇa 'Who attracts gold,' Vīrākarṣaṇa 'Who attracts heroes,' Jīvākarṣaṇa 'Who attracts souls,' Mahogravirūpānanda 'the great fearful One of hideous form,' Kubja, and Caṇḍa 'the Violent.' One satisfies them with alcoholic drink and presents them with human flesh. Having satisfied one's Kula partner and worshipped a virgin, one recites the following Vedic hymns a thousand times: the three beginning with 'Thee, the mistress,'[4] and the three beginning with 'She whom the adepts prepare.'[5] One (again) presents gifts to her.

4 (Her mantra:) KṢAṂ, consume, O Thou of flaming tongue, of gaping mouth and protruding teeth, O Pratyaṅgirā, KṢAṂ HRĪṂ, honour.

5 This (Vidyā) consists of twenty syllables. One may surround it (in written form) by a great royal yantra, or by the series of hymns to Pratyaṅgirā[6] as a

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1 In the AthPar, ch. 35 is titled Āsurīkalpa. The idea of the Āsurī, 'Asura goddess,' may have been derived from a medicinally effective plant, perhaps 'black mustard' (Bolling and Von Negelein on AthPar 35).

2 The words *āsurīrājikāṃ ropaṇaṃ kṛtvā* are unclear. The literal meaning would be like: 'having caused a line (bundle?) of Āsurī plants to ascend' (upon what?).

3 But the mantra is actually from Ath, 1.24.2. The translation is Whitney's.

4 Ath 4.17.1–3. These stanzas are directed to an unnamed herb which is asked to destroy curses and witches.

5 Ath 10.1.1–3, directed against a *kṛtyā*, an object fashioned by a sorcerer as a female form and infused by him with life (see above, Chapter 9). She is again counteracted with the help of a herb. In Mantramahodadhi 9.85, only the first śloka is applied within a Pratyaṅgirā mantra of 37 syllables.

6 See ch. 22, note 7.

mantra, or cause it to surround the enemy's name.[7] One should recite it for 100,800 times,[8] and offer gifts (meanwhile).

6 With the mantra

> This jewel which runs counter, a hero is bound to a hero;
> a powerful one, a killer of its rivals, a mighty warrior,
> a defence, bred from the crushers.[9]

one offers a handful of black Aparājitā flowers.[10]

7 KHPHREṂ *namaḥ*, destroyer of all enemies, Rudrakubjikā, my enemy of that and that name with his surroundings destroy destroy, kill kill, dry up dry up, drown drown, split split, reduce reduce, digest digest, churn churn, burn burn; KṢHLAIṂ Oh Kubjikā of great heroism, HSLAIṂ Oh Kubjikā who rulest over men, KṢHLAIṂ Oh Kubjikā of destruction, KṢHLAIṂ split the enemy's head, PHAṬ *svāhā*.

8 With this mantra one sacrifices, in the middle of the night, one thousand grains of rock salt (?) and white mustard seed into a flaming fire of the cremation ground, reciting the Lavaṇa ('Salt') hymn.[11]

9 By a practice of one night, one kills one's enemies, even Brahmā. By a practice of seven nights, one causes the destruction of the enemy's whole retinue.

10 > Just as a tree, by lightning struck,
> dries up from root (to branch),
> thus should dry up this very hour
> who tries to do me harm![12]

With this mantra one should utter one's wish (to the goddess). Having meditated (upon her manifestation), one offers five handfuls of the black Aparājitā.

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7 Literally: 'or as surrounded by the enemy's name,' but this can hardly be the meaning as it would be contrary to magic practice (for which see the yantras in Türstig 1988).

8 Or: 'for a hundred times, or for 1008 times.'

9 Much easier is the Ath version *sumaṅgalaḥ*, 'most propitious.'

10 The Aparājitā is in some rites of magic worshipped as a powerful herb (see Goudriaan 1978, 317 f.).

11 We do not know of such a hymn. Kauśikasūtra 37.17 in a similar context says: *lohitalavaṇaṃ saṃkṣudyābhiniṣṭhīvati*, 'having pounded the red (substance) and salt together, one spits it out' (or: 'spits on it'); the commentator Dārila paraphrases *lohita* with *saindhava*, 'rock-salt.'

12 The stanza is a variant of Ath 7.59.1: *yo naḥ śapād aśapataḥ śapato yaś ca naḥ śapāt / vṛkṣa iva vidyutā hata ā mūlād anu śuṣyatu* (Paip 20.17.3d *-śuṣyati*), 'One who curses us, whether we curse him or not, should dry up from bottom to top, just like a tree struck by lightning.'

11 Her colour black, her body huge, with shoulders big, infusing fear,
O Siddhikubjikā, great Goddess, destroy my foes;
OṂ, honour (to Thee).[13]

12 OṂ PHREṂ HSRAIṂ AṂ conquer the enemies who fall apart.[14] With this mantra, one should offer the tribute. Having meditated, one should offer the gift.

13 With the mantra

Thou with a vulture's ears, with bulging eyes,
with pendulous breasts, with belly big and fat;
conquer my enemy, (Goddess,) with Thy trident,
in fearful rage consume his ruddy blood,[15]

one should utter one's wish.

14 By a practice of only half an hour one causes the enemies to die instantly, who knows thus; the Upaniṣad full of the seed of the Amṛta of the worship of great Kubjikā.

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13 The stanza is almost identical with 9.9.

14 The term *abanddhra*, lit. 'hoopless,' occurs in Ath 4.16.7 '. . . let the villain sit letting his belly fall apart, like a hoopless vessel, being cut round about' (Whitney).

15 The stanza is identical with KuUp 9.8.

Chapter Twenty-five

1 Now we shall explain how to subjugate a village, a god, people, a king, the threefold world.

2 Having gone to a cremation ground, one takes one's position upon a corpse (and recites):

As this broad earth preserves the embryo of beings in her womb,
thus should thy embryo be preserved for being born at proper time.[1]

3 (As this broad earth) supports these mighty forest trees,
(thus should, etc.)

4 (As this broad earth) supports the rocks and mountains,
(thus should. etc.)

5 As this broad earth supports the world of beings spread wide,
(thus should, etc.)

With this mantra, one should pacify the supporting Energy. For removal of obstructions, one should realize security and protection (saying):

6 Secured for us should be these heaven-and-earth;
Soma (and) Savitar should realize security for us;
secured for us should be wide airy space,
by sacrificial act of the seven sages should exist
security for us.

With this mantra, one creates protection.

7 Having recited the stanza[2] 'from thy forelegs motion was born, and from thy thighs' for a hundred thousand times, and having satisfied Her with libations, one conducts a regular worship to great Kubjikā and offers a tribute to Her, followed by a presentation of a handful of golden flowers.

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1 A somewhat free translation of the Ath version. As the text will explain presently, these stanzas are recited in honour of the Ādhāraśakti, 'Supportive Energy,' who is always worshipped at the beginning of Āgamic rituals (on her nature, see Brunner 1992, 19). Note that the 'embryos' preserved by the Earth are corpses, a circumstance which renders this stanza strangely apt for the present situation. The next stanzas are given in the KuUp in abbreviated form.

2 Lit. 'hymn,' but the quoted words belong to a stanza in the middle of a hymn (AV 10.10.21). Perhaps the latter part of this hymn (vss. 21–34) is meant. The subject of the hymn is the cosmic nature of the cow; the 'cow' perhaps was understood in the KuUp as a mystic name of Kubjikā.

8 Now, we shall disclose a hymn of Kubjikā which procures accomplishment in the 'six rites' of liquidation, expulsion, causing enmity, subjugation, attraction, delusion, immobilization etc.[3]

9 Kubja pervades the learned in sacred lore,
Kubja this one who is settled at the top;
Kubja, the fiery being, this one;[4]
and Kubja measured out the year,
10 Kubjā, then, dwells upon this (earth),
Kubjā by divine beings dwells upon human beings (?);[5]
Kubjā one other asterism (?); Kubjikā, they say, is truth.
11 Heaven is father, Kubjikā truthful mother.
Oh Goddess, death is prone to burn the good;
Oh Kubjikā, do Thou proclaim the good for me,
and realize my welfare evermore.
12 Let Kubjikā be yoked behind, Kubjā in front;
Kubjikā at the end and in the middle; Brahman is Kubjikā.

Thus is the hymn to Siddhikubjikā.

13 The worshipper of Kubjikā, after fasting for three (days and) nights, should silently seat himself upon a corpse, turning his face towards the West, and recite the hymn to Kubjikā for a thousand times. (Then,) his ambitions are realized; all his ritual acts: subjugation, causing enmity, expulsion, attraction, delusion and liquidation, succeed. As a godman he roams through heaven, mortal world, and nether world; he roams in the sky, who knows thus; the Upaniṣad full of the elixir of the worship of Kubjikā.

14 Even at the end of one's life one should not divulge the Upaniṣad of Kubjikā. One should keep it always secret as (a possession) dearer than one's life, the essence of all Upaniṣads. (Only) after performing the ritual acts and worship

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3 Usually, these rites are called the 'Six Acts' (Goudriaan 1978, 251–412. The present series is akin to the types 2.1 and 2.4 discussed there on p. 261). The 'Hymn to Kubjikā' or 'to Siddhikubjikā' (section 12) is a modified version of Ath 10.2.21 and 23 and some other Ath stanzas, see Appendix 1. In vs. 9, *Kubja* replaces *brahman* of the Ath version; in vss. 10 and 12 *Kubjā* also replaces *brahman*; in 11, *Kubjikā* replaces *pṛthivī*. The message of the hymn seems to be that the performer of the ritual is strengthened by—or even an embodiment of—the powers of Kubjikā and her male other self.

4 In the Ath version *agni* is object; it further reads *-emaṃ* instead of *-ekam*.

5 *viṣaḥ*, lit. 'poison' must be a corruption of Ath *viśaḥ*, 'people'; Kubja is irregular metrical shortening for Kubjā.

as indicated, one obtains the accomplishments mentioned before. Such is the Veda.

In the secret revelation of the Atharva(veda), in the section dealing with the great Kubjikā, here ends the Upaniṣad full of the elixir of the worship of Kubjikā.

Appendix I

Parallels between the Kubjikā Upaniṣad and other texts

1.	1	Kālikā Up (exordium)
	4ab	Ath 13.4.4ab
	4cd	Ath 13.4.5ab
	5	cf. Mahā Up 1.14; 5b. cf. Taittirīya Āraṇyaka 10.11.2d
	8	Ath 17.1.18ad
	9	cf. Aśikh Up 1
	17	Ath 17.1.27
2.	4	Aṭh 10.8.43
	6	Ath 8.9.2
	7	Ath 8.9.3
	14	Mahā Up 1.10–14; 14cd, cf. Mahā Nārāyaṇa Up 259
	15ab	Nirukta 1.15; cf. Taittirīya-saṃhitā 1.8.6.1
	15cd	Nirukta 1.15; cf. Taittirīya-āraṇyaka 1.12.1a; Vājasaneyī-saṃhitā 16.54a
	17	cf. Atharvaśira Up 68
3.	2 (2nd part)	cf. several Upaniṣads, e.g. Nṛsiṃhapūrvatāpanī 5.13
6.	2	Ath 3.16.1; RV 7.41.1
	3cd	Ath 16.6.5
	4	Ath 16.6.6
	6	Ath 19.48.2
	7	Ath 19.50.3
	9	Ath 19.48.5
	11	Ath 10.8.44
	13	Ath 10.8.27
	14	Ath 11.8.32
	15	Ath 11.8.33
7.	2	RV 9.96.5a; Nirukta 14.12a
	4	cf. Annapūrṇa Up 4.30; Rudrahṛdaya Up 40
	5	MuUp 2.2.11; Śvet Up 6.14; Guhyakālī Up, p. 414; cf. BhGītā 15.6, 12
	6	MuUp 2.1.2
	8	Ath 10.8.7; cf. 11.4.22
	9	Ath 11.4.25; AthPaip 13.23.4
	10	Ath 15.18.2–4
	11	Ath 4.34.1
	12	Ath 11.3.1
	13	Ath 11.3.2
	14	Ath 11.4.15

	15	Ath 5.9.7
	16	Ath 11.8.32ab
	17	Ath 14.1.64ab
	20–22	Ath 19.9.3–5
	23	Ath 19.8.2
	24	Ath 8.7.12
	25	cf. Kṛṣṇa Up 5c–6b
	26–29	Haṃsa Up (see text, ch. 7, upper apparatus)
	32–34	Haṃsa Up (see text, ch. 7, upper apparatus)
	35–60	Ath 9.7.1–26
	61, 63	Haṃsa Up (for section 61, see text, ch. 7, upper apparatus)
	64	Atharvaśira Up 67
	65	Gauḍapādakārikā 1.7c–8b (see also Appendix 3)
	66	cf. Gopālottaratāpanī Up 43cd
	67	Śukarahasya Up 3.12
	68–75	Haṃsa Up
	69	Ath 9.10.24
	71	Ath 4.2.7
	72	Ath 4.2.6
	76	Ath 9.10.27; RV 1.164.45
	83	cf. Mahā Up 1.10; Mahā Nārāyaṇa Up 11.1–2
	86	cf. Mahā Nārāyaṇa Up 285–6
	89–97	Ath 4.39.1–9
8.	2	Ath 10.7.17a–d
	3	GopBr 1.25 (see text, ch. 8, upper apparatus)
	5	GopBr 1.24
	6	GopBr 1.16 (see text, ch. 8, upper apparatus); Aśikh Up
	7–8	Aśikh Up; cf. GopBr 1.17–21
	9–16	Brahmavidyā Up 2–10b; cf. Praṇava Up I, p. 30–32
	17	cf. Atharvaśira Up 44 (from GopBr 1.25)
9.	2	Ath 8.2.6, 8.7.6
	3	Ath 8.7.7
	4	Ath 11.4.15
	5	Ath 11.4.1
	6	Ath 11.4.16
	7	Ath 11.4.23
	10–17	Ath 11.8.11–18
	18–19	Ath 11.8.8–9
	20–30	Ath 11.8.19–29
	32, 33	Ath 11.8.30, 31
	34ab	Ath 11.8.32ab
	34cd	Ath 14.1.64ab
	35ab	Ath 4.12.5ab
	35cd	Ath 4.12.4cd
	39	Ath 6.63.1

40	Ath 6.63.2
11.8	cf. Kālikā Up p. 81–82
10	Ath 5.6.9ab
11	Ath 5.6.11 (except beginning)
13 (part)	Ath 10.8.29ab
14	Ath 12.1.1ab
15–17	Ath 9.6.4–6
18–20	Ath 9.6.39, 36, 38
21	Ath 4.6.1
22	Ath 4.32.7
12.1	cf. Kālikā Up (beginning)
2ab	Kālī Tantra 1.8cd
2cd	cf. Kālī T 1.19 f. and Gautamīya T, quoted in comm. on Kālī T, p. 8
3	Muṇḍaka Up 1.2.4
4	Kālī Up 1.7–8; cf. Kālī T 1.41 f. (Yantra)
13.9 (beg.)	cf. Tārā Up, line 5
14.6	Bhāvanā Up 12–32; cf. Ṣoḍaśī Up, p. 177 ff.
21.7	Ath 20.1.1a or 20.6.1a
8	? (not in Vedic Concordance)
9	Ath 6.85.1a or 10.3.5a
10	RV 6.75.2; Nirukta 9.17
13	Bhāvanā Up 32, 33
14	Bhāvanā Up 35
22.2	*medhasūkta*: ? (see note)
3	Ath 5.20.1a (*uccair. . .*)
6	*pratyaṅgirāsūktagaṇa*: ?
23.3	(*trailokya*)*mohanasūkta*: ?
24.3	*āsurī cakre prathamedaṃ kila* Ath 1.24.2a
	īśānāṃ tvā Ath 4.17.1a
	yāṃ kalpayanti Ath 10.1.1a
6	Ath 8.5.1
8	*saindhavaṃ. . .* cf. Kauśikasūtra 31.17
10	cf. Ath 7.59.1cd
25.2–5	Ath 6.17.1–4
6	Ath 6.40.1
7	*īrmābhyām. . .* Ath 10.10.21
9	Ath 10.2.21 (modified)
10	Ath 10.2.23 (modified)
11	cf. Ath 3.9.1b, 2.28.4a; AthPaip 1.12.3ab
12	Ath 14.1.64ab (modified; cf. KuUp 9.71)

Appendix II

Codes for letters and Bījas applied in the Kubjikā Upaniṣad

Aṅkuśabīja	Bīja of the elephant-hook	KROṂ	1.15, etc.
Amṛtākarṣaṇī	she-who-attracts-Amṛta	(part of) *aṃ*	16.1, 17.2, 19.2
Amṛtāvarṣaṇī	she-who-showers-Amṛta (perhaps wrong reading for the preceding)	(part of) *aṃ*	14.1
Ambikāpati	Ambikā's husband	*ha*	16.1
Astra(bīja)	the missile	PHAṬ	5.5, etc.
Āgama	the Āgama	*na*	18.1
Ādhāraśaktisvara	the vowel of the all-bearing Śakti	*e*	1.15
Āṣāḍhin	Āṣāḍhin	*ta*	19.2
Indirā	the goddess of prosperity	*ī*	3.3, 12.1
Kapardinī	she-of-matted-locks	*ba*	19.2
Kapālin	the skull-bearer	*kha*	19.2
Kamalā	the lotus-goddess	ŚRĪṂ	13.2
Kalā	= Ardhakalā, the crescent	part of *aṃ*	passim
Kalākubjikā	the crescent and Kubjikā	*aṃ*	14 ff.
Kalācetana	the crescent and spirituality	*aṃ*	17.2
Kalānidhī	the repository of manifestations	*aṃ*	17.2
Kalābindu	the crescent and dot	*aṃ*	1.15, etc.
Kāma	the god of love	*ka*	12.1, 13.2
Kāmakalā	the creative principle	*ī*	21.2
Kāmabīja	the syllable of Kāma	KLĪṂ	2.8
Kāmarāja	king Kāma	KLĪṂ	5.9, etc.
Kāmarūpa	Kāmarūpa	*śa*	4.1
Kāmarūpin	who changes his form at will	*kha*	1.15
Kālarudra	the Rudra of destruction	*ma*	1.2
Kāśīsvara	the vowel of Benares	*ā*	19.2
Kuṇḍalī	she-of-circular-form	*e*	14.1
Kubjasvara	the vowel of Kubja	*ū*	18.1
Kubjikā	Kubjikā	(part of) *aṃ*	17.2, etc.
Kulakaulinī	the woman of good family	*śa*	14.1
Kūrcabīja	(the Bīja of) the stalk	HŪṂ	2.8, 5.7, etc.
Krodhabīja	the Bīja of wrath	HŪṂ	1.15, 3.1, etc.
Krodhīśa	lord of wrath	*ka*	5.1;
		la?	14.1
Kṣetrapāla	protector of the site	*kṣa*	1.15, 3.3, etc.

Khaḍgin	the sword-bearer	*la*	1.2
Khecarī	she-who-roams-in-the-sky	*ṭa*	19.2
Govindasvara	Govinda's vowel	*ī*	17.2
Graheśasvara	the vowel of the lord of planets	*o* *au*	1.15; 1.15
Caturānanana	the four-faced one	*ja*	19.2
Caturmūrtisva-rūpiṇī	she-who-appears-in-fourfold-form	*ca*	19.2
Cāmuṇḍā	the skull-bearing goddess	*ya*	1.2, 5.1
Caitanya	the spiritual principle	*ha*	14.1
Caitanyeśvarī	Mistress of spirituality	*ha*	16.1
Jagadbīja	seed of the world	*sa*	5.1, 14.1
Jñānāmṛta	the Amṛta of wisdom	*ai*	14.1
Jvalana	the burning	*ra*	3.3, 12.1
Jvālāmālinī	she-who-is-garlanded-by-flames	*au*	16.1, 19.2
Jvālāmukhī	she-of-the-flaming-mouth	*o*	3.3
Ṭhaṭha	the double *ṭha*	*svāhā*	16.2
Tārabīja	the Bīja of rescue	OṂ	21.2
Tūryasvara	the fourth vowel	*ī*	1.2, 17.2
Trapā(bīja)	(the Bīja of) shyness	HRĪṂ	13.1, 17.2, 20.2
Tridhātu	the threefold constituent	*va*	1.2
Tripurasundarī	Tripurasundarī	*ra*	4.1, 16.1
Trivikramasvara	the vowel of the god of the three strides	*ū*	1.15
Trailokyavijaya (svara)	the vowel of the conqueror of the threefold world	*o*	4.1
Dīpa	the lamp	*ra*	16.1
Durgottāriṇī	she-who-saves-from-crisis	*sa*	19.2
Dharā	the earth	*la*	1.2, etc.
Dhārā	the earth (wrong reading for *dharā*?)	*la*	5.1
Nartaka	the dancer	*va*	19.2
Nādabindu	Nāda and Bindu	*aṃ*	3.3, 4.1, etc.
Nīlakaṇṭha	the blue-necked one	*sa*	14.1, 16.1
Nṛsiṃha	the man-lion	*kṣa*	1.2, etc.
Nṛsiṃhabīja	Bīja of the man-lion	KṢROṂ	3.1, 3.3, etc.
Nepālasvara	the Nepalese vowel	*i*	19.2
Paramātman	the supreme self	*sa* *ha*	5.1, 14.1; 1.2, 1.15, 19.2
Parameṣṭhin	he-who-stands-on-top	*ṣa*	19.2
Parātman	the super-self	*ha*	14.1, 17.2, 21.2
Parāpara	the lower-supreme	*ī*	19.2 (2 ×)
Parāyaṇa	the refuge	*la*	19.2
Paścimavaktra	the western face	*o*	14.1

Paścimāsya(svara)	(the vowel of) the western face	*o*	1.15, 3.3, etc.
Pāvaka	the purifier	*ī*	14.1
Pitāmaha	the grandfather	*ā*	18.1, 21.2
Pinākīśa	lord of the trident	*la*	14.1, 16.1, 19.2
Puruṣottama	the supreme person	*ma*	19.2
Pūrṇasvara	vowel of the full (moon)	*aḥ*	1.15
Pūrṇimā	the full moon	(part of) *aṃ*	14.1, 19.2
Pṛth(i)vī	the earth	*la*	5.1 (2 ×)
Prakāśa	splendour	*ra*	1.15;
		ya	19.2
Prakṛti	nature	*ra*	15.1, 21.2
Pracaṇḍa	the violent one	*kha*	19.2
Pracaṇḍasvara	the vowel of the violent one	*ā*	17.2
Praṇava	the Praṇava	OṂ	19.2
Pramatta	the careless one	*ma*	18.1
Prayāga	Prayāga	*pha*	1.15, 21.2
Prāṇasandhi	conjunction of breaths	*ha*	4.1
Prāṇeśa	lord of breath	*ha*	1.2, 5.1, etc.
Prāsādabīja	Bīja of the sanctuary	HAUṂ	1.15
Bindumālinī	she-who-is-garlanded-by-Bindus	*ī*	4.1, 5.1, etc.
Bṛhadbhānujāyā	the wife of the immensely splendorous one	*svāhā*	5.3, 12.1
Brahman	Brahman	*ha* or *kha*	5.1
Brahmasūtra	the sacred cord	*ra*	4.1
Bhagamālinī	she-who-is-garlanded-by-yonis	*ā*	19.2
Bhagavatī	the venerable Lady	*e*	21.2
Bhuvanā	(Mistress) of the world	HRĪṂ	12.1, 14.1, etc.
Bhuvaneśvarī	(Bīja of) the Mistress of the world	HRĪṂ	3.3, 4.1, 21.2;
		HLĪṂ	14.1, 19.2
Manobhava(bīja)	(Bīja of) the mind-born	KLĪṂ	14.1
Manmatha	the god of love	KLĪṂ	17.2
Mahākāla	the great Kāla	*ka*	3.3, 14.1, etc.
Mahākālī	the great Kālī	*ka*	4.1, 14.1, etc.
Mahājīva	the great soul	*ma*	1.15, 21.2
Mahāmāyā	Mahāmāyā	*ī*	19.2
Mahārāvabīja	Bīja of the cosmic cry	KHPHREṂ	1.15
Mahālakṣmī	the great Lakṣmī	*ha*	3.3
Mahālakṣmībīja	the Bīja of the great Lakṣmī	ŚRĪṂ	14.1, 17.2
Mahavidyeśvarī	great Lady of wisdom	*u*	5.1, 21.2;
		ū	1.2, 5.1, 18.1, etc.
Māṃsa	flesh	*la*	14.1
Māyābīja	syllable of Māyā	HRĪṂ	2.8, 3.1, etc.
Māyāsvara	the vowel of Māyā	*ī*	14.1

Māheśvarī	the great Lady	*ka*	1.15;
		ū?	16.1
Mohinī(svara)	(the vowel of) the enchanter	*ī*	4.1, 14.1;
		u	19.2;
		ai	18.1
Yugāntaka	destroyer of the era	*kṣa*	4.1
Yoginī	the Yoginī	*da*	19.2
Rāvabīja	Bīja of the cry	PHREṂ	3.1, 21.2
Repha	the *ra*	*ra*	3.3, 4.1
Revatī	Revatī	*ka*	1.15
Lakṣmī	Lakṣmī	*ha*	4.1
Lakṣmībīja	the Bīja of Lakṣmī	ŚRĪṂ	4.1, 5.9, etc.
Lajjābīja	the Bīja of modesty	HRĪṂ	14.1 (2 ×)
Vakratuṇḍa	the one of crooked tusks	*dha*	18.1
Vareṇya	the desirable	*va*	17.2, 18.1
Vahni	fire	*ra*	1.2, etc.
Vahnivarṇa	the syllable of fire	*ra*	1.2
Vāgbhava	womb of speech	AIṂ	14.1, 17.2, etc.
Vāc	speech	AIṂ	13.2
Vārāhī	Vārāhī	*ta*	18.1
Vāruṇī	the lady of water	*va*	5.1 (2 ×), 19.2
Vighnarāja	the lord of obstacles	*ā*	19.2
Vināyaka	the lord of hindrances	*ā*	17.2
Viśvatomukhī	she-with-faces-on-all-sides	*ra*	14.1
Viśvamukhī	she-with-faces-on-all-sides	*ra*	17.2
Viśvamūrti	the multiform one	*bha*	19.2
Viśvayoni	womb of all	part of *aṃ*	1.15
Visphuliṅginī	the sparkling one	*śa*	17.2
Vṛkodarī	the lady of wolf-shaped belly	*sa*	16.1
Vṛṣadhvaja	he-whose-banner-is-the-bull	part of *aṃ*	19.2
Vedakaṇṭha	he-who-wears-the-Vedas-round-his-neck	*ra*	17.2, 21.2
Vedādibīja	the original syllable of the Vedas	OṂ	3.1, etc.
Vedāstra	missile of the Veda	*la*?	14.1
Vaikuṇṭha	Viṣṇu's heaven	*ma*	1.2, 18.1, 19.2
Vyāpaka	the pervader	*ya*	1.2;
		la	14.1, 19.2 (2 ×)
Vyoma	the sky	*ha*	3.3, 12.1 (2 ×)
Vyomarūpin	he-who-is-extended-as-the-sky	part of *aṃ*	14.1
Śakti	energy	*sa*	17.2
Śaktibīja	Bīja of energy	SAUṂ	14.1
Śaṅkara	the saviour	*va*	1.2
Śatrughnasvara	the vowel of Śatrughna	*u*	19.2

Śabdātman	the self of sound	*dha*	18.1;
		na	1.15, 19.2, 21.2
Śarīrākarṣaṇī	she-who-attracts-the-bodies	*aḥ*	18.1, 21.2
Śrībīja	Bīja of fortune	ŚRĪṂ	14.1
Ṣaḍvaktrasvara	the vowel of the six-faced one	*u*	19.2
Ṣaṣṭhasvara	the sixth vowel	*ū*	3.3, 4.1, 12.1
Saṃvarta(ka)	the fire of destruction	*kṣa*	1.2
Saṅkarṣaṇa	Saṅkarṣaṇa	*ai*	17.2;
		ya	19.2
Sadyojātasvara	the vowel of the recently-born one	*o*	21.2
Sarveśvarī	Mistress of all	*ya*	18.1
Sahaja	the inborn	*sa*	1.2, 19.2
Sāgara	the ocean	*va*	19.2
Sugrīva	Fair-neck	*sa*	1.2
Sundarī	the beautiful one	*aḥ*	16.1
Sumukheśvarī	the lady of benign countenance	*ya*	19.2
Surāntakasvara	the vowel of the destroyer of the gods	*ā*	19.2
Sthāṇu	the trunk	*ka*?	14.1
Sthiramāyābīja	the Bīja of eternal Māyā	HLĪṂ	19.2

Appendix III

A note on the Upaniṣadic status of the Gauḍapādakārikā

The famous kārikās in Anuṣṭubh metre connected with the name of the early Advaitin Gauḍapāda are usually associated with the Māṇḍūkya Upaniṣad, a short prose tract on the mystic interpretation of the syllable OṂ. When the Māṇḍūkya is listed among the older and most venerable Upaniṣads, as a rule only this prose tract is meant. But there are traces of an Upaniṣadic status also of some or all of the Kārikās. The GK are divided into four chapters or Prakaraṇas called Oṃkāranirṇaya (or Oṃkāropāsana), Vaitathya, Advaita, and Alātaśānti (see Bloomfield 1899, 18, and especially the Introduction to the edition of the GK by R. D. Karmarkar, p. xxviii). Three of these titles of the Prakaraṇas have been listed as Upaniṣadic titles in the Atharvaveda-pariśiṣṭa. In this text, we find two lists of Atharvanic Upaniṣads. One of them (AthPar 49.4.4) contains 28 names, the other (49.4.10) only fifteen. An abbreviated comparative survey:

List of 28		List of 15	
1	Muṇḍaka	1	Muṇḍaka
2–11	(ten old Ups.)	2–11	(same ten old Ups.)
12	Māṇḍūkya	12	Māṇḍūkya
13–26	(fourteen other Ups.)		
27	Nārāyaṇa		
28	Vaitathya	13	Vaitathya
		14	Advaita
		15	Alātaśānti

The second list ends with the titles of the last three Prakaraṇas of the GK. There is no problem with their title and Upaniṣadic status in this variant. The position of the first Prakaraṇa/Upaniṣad is more puzzling. One would expect it to occur before No. 13 in the second list. This implies that with 'Māṇḍūkya' (No. 12) not the prose Upaniṣad is meant, but the first Prakaraṇa of the GK —or rather both texts together. This seems possible since especially this first Prakaraṇa came to be regarded by commentators as part of the Māṇḍūkya Upaniṣad, *vide* R. D. Karmarkar, o.c., p. xxviii f.:

> . . . commentators on the first Prakaraṇa. . . apparently regard the (its) Kārikās as part of the Māṇḍūkya and distribute the 29 Kārikās as follows, with the introductory expression *atraite ślokā bhavanti* —

1	Māṇḍūkya	1–6	followed by Kārikās	1–9
2		7		10–18
3		8–11		19–23
4		12		24–29

According to Karmarkar (p. xxix) both the prose Mantras and the Kārikās were revealed to Varuṇa by Nārāyaṇa in the form of a frog. This reference is found in the works of Madhvācārya and his followers.

Turning now to List 1 (of 28 titles), we observe that No. 27 'Nārāyaṇa' might very well refer to the first Prakaraṇa of the GK revealed by Nārāyaṇa. The original Māṇḍūkya and the Kārikās (Oṃkāranirṇaya) would then have been clumsily separated by some redactor who wanted to include other venerated Upaniṣads. However that may be, in List 1 Māṇḍūkya and Nārāyaṇa are regarded as two different Upaniṣads in accordance with the older tradition. That List 2 is younger than (the first version of) List 1 is also strongly suggested by the fact that it adds two more Prakaraṇas of the GK after the Vaitathya.

Of course, there is also a possibility that another existing Nārāyaṇa Upaniṣad, a Vaiṣṇava text, has been meant in List 1 as No. 27. But this seems to be rather improbable. By the way, also this Vaiṣṇava Nārāyaṇa Upaniṣad deals with the syllable OṂ, just like the first Prakaraṇa of the GK.

Appendix IV

Additional manuscript material of the Kubjikā Upaniṣad

In a letter dated November 2, 1992, Dr C. Kiehnle of the Nepal German Manuscript Preservation Project kindly informed me of the existence of at least one more manuscript of the KuUp (the ms E 16535). In the spring of 1993, an inspection of a number of microfilms from the collection of the NGMPP preserved in the Staatsbibliothek Preussischer Kulturbesitz at Berlin brought to light some further relevant material. The additional sources are as follows:

1 Number: E 16535. Reel E 744/16.
Title according to colophon: Atharvaṇarahasye Kubjikopāsanāmṛtapūrṇopaniṣad.
Date: (Nepal Samvat) 819 (1698–99 A.D.). Our siglum: D
Folios available: 32^{r-v}; 34^{r}–43^{v}.

The ms begins with two folios numbered 1, both of which have nothing to do with the KuUp. The second fol. 1 contains a fragment from an initiation ceremony. The next fol. is numbered 32, and starts with KuUp 14.6: *(sarva)jñādyā-r-antardaśāragā devatāḥ. . .* (from the description of the Śrīcakra). On the same page, chapter 14 ends with: *iti ya evaṃ veda Kubjikāpūjanopaniṣat*. Page 32^{v} ends with: *vasupattraṃ ṣoḍaśā-* (KuUp 16.3c).

Fol. 34a begins on the first line of 17.6: *(mahāchinna)mastāpūjāyantrarājaṃ yo jānāti*. The folios 34 to 43 contain, without intermission, the remainder of the KuUp up to the last colophon, which runs as follows: *Ity atharvaṇarahasye mahākubjikopāsanāmṛtapūrṇṇopaniṣat// śubham astu sarvvadā// lekhakāya śrī iṣṭadevatā prasannāstu// samvat 819 kārttikakṛṣṇanavamyāṃ tithau likhitaṃ śrīsomaśambhunā*. Below these words, there is a primitive design of a maṇḍala; some unclear akṣaras are written within it.

2 Number: G 7982. Reel: G 137/12.
Title: Kubjikāpūjanaprayogopaniṣad.
Date: (N.S.) 932 (1811–12 A.D.). Our siglum: E.
The manuscript is complete.

Colophon: as B; followed by: *samvat 932 phālguna kṛṣṇa// somavārasampūrṇṇayā* OM *śubham*.

3 Number: H 6892. Reel: H 384/20.
Titles: 1. Rājarājeśvaryā mahāṣoḍaśārṇāmantroddhāraḥ (1 fol. only; wrongly placed). 2. Atharvaṇarahasye kubjikāṇḍe kubjikopāsanāmṛtapūrṇopaniṣat.
Date: (N.S.) 834. Our siglum: F.
Folios available: 1–11; but the text begins only within ch. 14.

Fol. 1^{v} starts with: *(tri)kūṭātmā / mahāpañcadaśākṣarīṃ navamam* (part of 14.1); the ms contains the remainder of the KuUp without intermission up to the end. Colophon (after the title as above): *samvat 834 jyeṣṭhamāse śudipratipadi tithau vudhadine sampūrṇṇam iti // OṂ śrī śrī śrī sveṣṭadevatāprītir astu // śubham astu sarvvajagatāṃ kalyāṇam āpnoti // śatāyur bhavatu //* (the following is a corrupt stanza in what resembles a Śārdūlavikrīḍitā metre, written in rather unclear akṣaras:) *varṣe smin hutabhu(ja ra?)-dvipamitaṃ māghāsite pakṣa a( ) gaurīputratithā gurudine svātyākhyāhe vrahmanātha / vrahmaṇyā akarot dvijaḥ suvimalo nārīvarāyāḥ striyaḥ pāṇau pīḍanam indraja-(ṇyaṃ?) paramānandātmajāyā//.*

4 Number: H 6914. Reel: H 385/20.
No title, no date. Our siglum: G.
Folios available: 5; the first unnumbered, the others numbered 2, 3, 5 and 6.
The pages 4^{v} and 5^{r} are lacking (not filmed?).

The first fol. begins: ŚRĪṂ HRĪṂ HSA PHREṂ ŚRĪṂ HRĪṂ *paramagurupādukāṃ* (part of 7.78). Fol. 4^{r} ends with: *madhukloḍāphalāni* (9.38b). Fol. 5^{v} begins with: *mahānavārṇṇamūlena siddhilakṣmīṃ yajet* (in 11.7). The ms breaks off with the end of 6b, which coincides with the end of ch. 13.

Evaluation

The most interesting, although by no means sensational, aspect of the new material is without doubt the fact that three of these four mss are dated and provided with a colophon. The datings range from the end of the seventeenth to the beginning of the nineteenth centuries. In one case (ms D), the scribe also gives his own name as Somaśambhu.

The contents of these mss do not furnish us with important new findings concerning the textual history of the KuUp, although there are some interesting readings. The ms D is relatively the most important in textual respect. The following variants of the ms D deserve to be mentioned:

Ch. 14, section 6.17: D and F support BC (*kartavya*) against A. Ch. 16, 2d: D and F support B (*padaṃ param*). Ch. 19, one line before the end of section 2: *buddhiṃ nāśaya uccārya* (supports A against BCF *nāśayad*). Ch. 19, section 3.2: D supports A with *sa lokān stambhayati*; omitted by the others. Ch. 20, section 1.1: *-mātaṅgī* (as AC); section 1.3: *-mātaṅgīṃ* (as A). Ch. 21, section 1.1: *tripañcāyatākṣīṃ* (as A); section 4.2: *vithī-* (as A). Ch. 21, section 11.3: D is the only source to give the Bīja GAṂ before *gaṅgāyai*. Ch. 22, section 4.2: *-ābhyarcayitavyā* (as A); section 6.6: D gives *sa tapolokaṃ jayati* (as A; om. BC).

Ch. 23, section 4.1: after *devalokaṃ mohayati*, BC omit twelve words; D omits nine words, sharing *sa sarvalokaṃ mohayati* with A. Ch. 24, section 3.1: D only reads *āsurīrājikāropaṇam*; others and critical text: *āsurīrājikāṃ ropaṇam*. Ch. 24, section 3.5: D and F give *īśānanāṃ* (cr. text *īśānāṃ*). Ch. 24, 11b: D confirms the emendation *bṛhatskandhi*. Ch. 25, section 5.3: D only gives the correct *vighātāya*. Ch. 25, 6b: D and F give the correct *kṛṇotu*. Ch. 25, 9d: D supports A (*mame*).

In general, we can say that D's position is rather close to B. It contains a number of mistakes which are not found in B, but sometimes also better readings which mostly

agree with A.

The complete ms E is practically identical with B, except for a number of omissions and mistakes avoided in B. Very probably, it is a direct (and mediocre) copy of B. Some omissions have been corrected in the margin; incidentally wrongly, as in 21.1: *-vi. . . śvarīm* for *-vidyeśvarīm*, "corrected" to *-viśveśvarīm.*

The ms F generally follows B, without having been copied from it. In a few cases, it agrees with D (see above for two instances). It does not offer any sensational reading. The word *śatru-* is in F always written as *śatrū-*.

Also G has very few remarkable readings. In Ch. 7, section 78.4, it omits, just like B, the mantra of Kubjeśānandanātha. In Ch. 7, section 99.1, G supports B's reading *gopīte*, adopted in the critical text. In Ch. 8, section 5.6, G only supports GBr with *kā prakṛtiḥ* (the others have *kāḥ prakṛtiḥ*). We conclude that G also is close to B, but too few folios have been preserved to render a definite verdict possible.

The evidence of the mss D to G has not resulted in a new outlook on the textual tradition of the KuUp. We shall have to accept that the final redaction of the text did not substantially differ from what we have now before us. A cautious estimation would be that this final redaction took place somewhere between about 1500 and 1650 A.D.

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The two main constituents of the Hindu ritual-speculative tradition, the Vedic and the Tantric, are often considered to be more or less antagonistic. The actual situation is less simple: there are resemblances, intersections and combinations, which tend to fuse both elements into a continuous tradition. The Kubjikā Upaniṣad is a unique document which illustrates this continuity.

The text consists of twenty-five chapters, which have never before been edited or translated. It belongs to the corpus of the younger, so-called 'sectarian' Upaniṣads. The critical edition was prepared by Schoterman from three manuscripts. After his untimely death, Goudriaan finalized the edition and added the translation, an introduction, and an appendix in which four more (fragmentary) manuscripts are evaluated. The text is basically Tantric; it reveals *mantras* and *maṇḍalas* of the goddess Kubjikā and other members of her pantheon, supplemented by a digression on the morning-worship of the Goddess. The Vedic element consists of more than 100 Atharvavedic stanzas, sometimes of high literary quality, integrated into the Kubjikan ritual system. In addition, there are descriptions of magical rites in a true Atharvanic vein. All this results in a not perfectly harmonized, yet undoubtedly intriguing and partly still mysterious, text, which shows the development and practice of Goddess worship in South Asia from an unexpected point of view.

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